

Sets in Order

25¢



The Magazine of SQUARE DANCING



OCTOBER, 1956

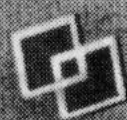
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NO. 10

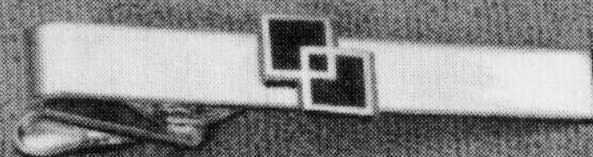
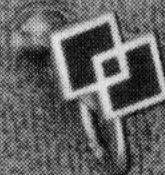
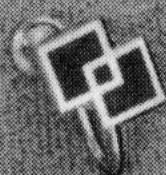
Square Dance Jewelry

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SQ 1

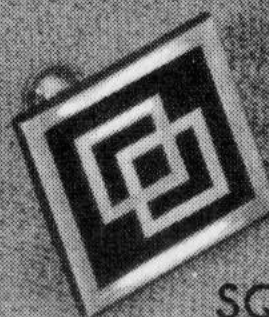


EARRINGS
SQ 1

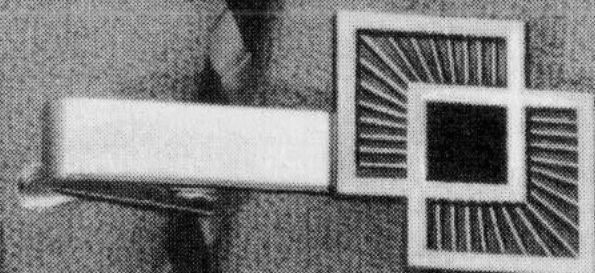
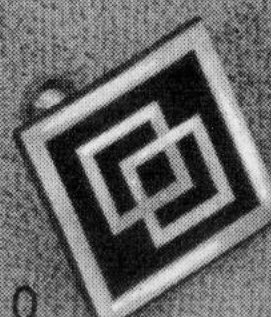


TIE BAR
SQ 1

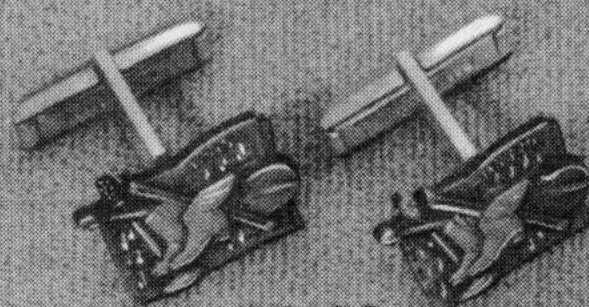
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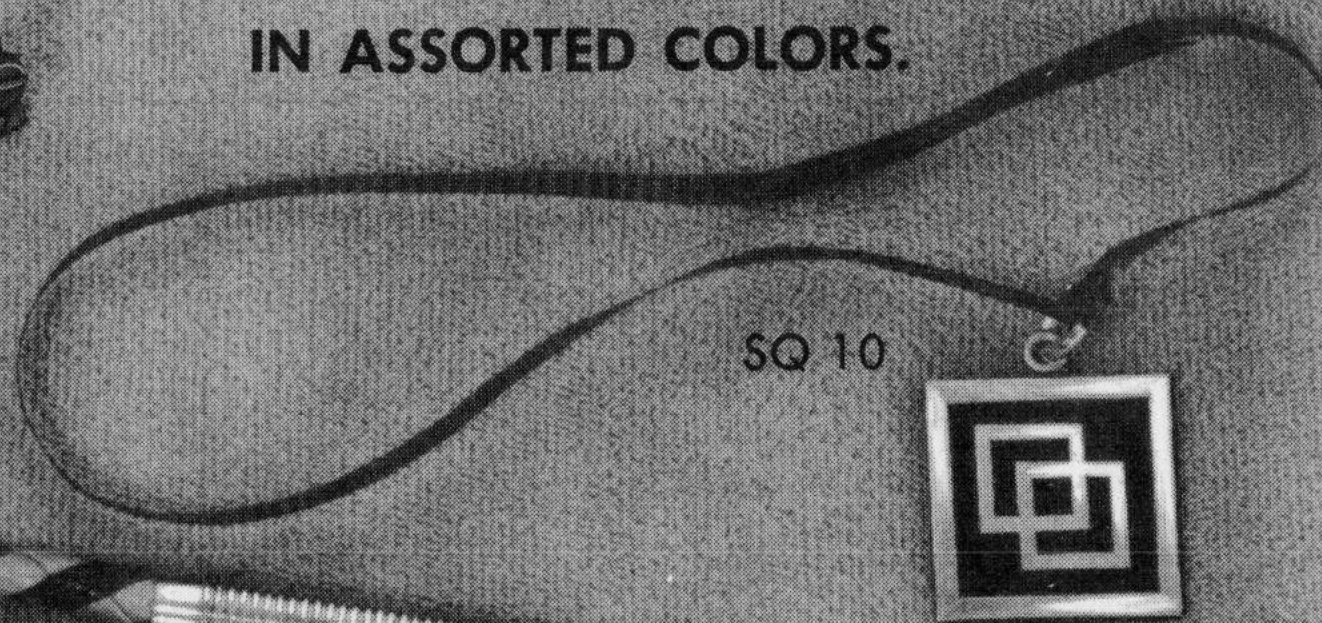
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SQ 10



("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

The thing that tickles me (about Sets in Order) is the cartoon on the back page. I have seen them happen so often. Those where someone is showing off are the best.

Ray Smith
Craig, Nebr.

Dear Editor:

... Please note that on October 6 and 20 at the Cameron St. Recreation Center in Alexandria, Va., your readers can dance with "The Alexandrians", an open square dance club.

Charles W. Cobb, Jr.
Alexandria, Va.

Dear Editor:

Due to your featuring me in Sets in Order, I have had the honour of meeting Kirke and Jen Whittingham, members of the Sylmar Swingers in the San Fernando Valley. They contacted me thru Sets in Order and were immediately invited to be our guests of honour. They were enthusiastically received and made most welcome. Kirke and Jen are now regular dancers at my clubs. They little differences in style that they encountered were cheerfully adopted without question . . . They are wonderful Ambassadors for America, and an asset to any club . . .

I would like to extend an invitation to our American cousins who are visiting Australia for the Olympic Games to be my guests at any of my square dance locations. They are assured of a warm welcome and our humble best to make their evenings enjoyable . . .

Vince Spillane, 72 Peacock St.
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We stock all labels

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Dear Editor:

. . . Not everyone cares to put in the effort that is necessary to become proficient to do the type of material that is being so widely danced now on the West Coast, and a great many people on the West Coast are in that category. Our experience in Florida last winter is a case also in point. We spent about three months around Sarasota, Bradenton, Clearwater and other Florida cities. One caller by the name of Frank Smart was by far and away the most popular caller we encountered in Florida. At his opening night for the season he had 17 squares on the floor, the second night a week later he had between 25 and 30 squares, and enough folks present for 10 more, had there been room on the floor.

Mr. Smart used live music and did such simple squares as Hurry, Hurry, Hurry; The Texas Star; Ocean Wave, etc. Between each two sets of squares they did waltzes and fox-trots, with during the evening a varsouvienne and a schottische. At another hall we did intermediate dances from calls on records with about six squares on the floor. At about 9:30 P.M. the M.C. brought on a small orchestra and started calling squares similar in degree of difficulty as those employed by Mr. Smart. Immediately the crowd swelled to 18 squares . . .

It may be safely said that so far as square dancing in Western Florida last winter was concerned, by far the greater number of people that did squares very definitely preferred the simple dances.

J. Edward Kimlel
Sebastopol, Calif.

Dear Editor:

I read with interest your article in the August issue of your magazine telling about square dancing being featured by the Arkansas-Oklahoma Rodeo. For your information, the Salinas California Rodeo, the largest in the west, has made square dancing a feature part of its program for the last seven years.

The first one was held in the large downtown municipal parking lot and it was a revelation to many people who were exposed to square and folk dancing for the first time. The dance is now held in the local Armory building. Some of the guest callers have been "Jonesy", Jim York and Jack McKay.

Al Mignola
Salinas, Calif.

Bob Ogwood

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SQUARE DANCE RECORDS - 1956

THIS being the annual Record Issue of Sets in Order it might be well to look at the industry which has such a tremendous influence on the entire square dancing hobby. Only a few years ago, when but one or two recording companies were interested in putting square dance calls into commercially recorded form, there was an ample supply of material to record. Certainly the callers' repertoire in those days was a miniature replica of what it is today. But because there was such a need for recorded material, the few covering the field at that time had all they could do to supply what was then being called by the callers of the day.

The entire nature of the present re-birth of square dancing hinges almost solely on one mechanical influence—the public address system, with its microphones, turntables and fine quality speakers. No longer does the caller have to raise his voice and shout to be heard by three or four squares. Today one caller, calling in his normal voice, can be heard clearly by more than 15,000 dancers following his calls at one time. Because of this medium square dance recordings of top quality made it a financial advantage for the dancers to dance to the best music possible in place of the all too hard to get and often inadequate fiddle and piano combinations.

In the early days (1939 thru 1945) callers had to put up with what they could get their hands on. More often than not, the musical balance of each record left much to be desired. Too many times a screeching fiddle made the record almost unuseable and the almost complete absence of square dance beat gave many a caller his tortured moments. Recorded singing calls would thump out their melodies in keys uncomfortable for singing and too many times would allow the caller to go through the dance three times where four were needed for completion with all couples having had an opportunity to work. A great many of the early round dances were recorded with no introductions and no endings, and many times with orchestras that did more to discourage the round dancers than to entice them into this facet of the activity.

By 1946 the picture began to brighten as several specialized recording companies entered the field. By 1953 there were a half dozen square dance recording companies. Several of the majors recognized the great demand in this specialized field and brought in qualified square dance authorities to supervise recording sessions. With the competition steadily growing, the quality of the recordings increased. Square dance records with calls featured a comfortable balance between the caller's voice and the accompanying music.

By now most of the traditional and familiar had already been recorded and the demand to keep the records rolling brought into the open a new personality—the square and round dance composer. Soon dozens of men and women, some actually hired by

Continued next page

the recording companies for the purpose, began grinding out an endless stream of variations set to some popular and some nostalgic tunes. At one time the pace of new singing calls and round dances became so great that you had only to listen to the latest hit parade to forecast what new round or square should be taught at the following Saturday night dance.

There is much to be said in favor of the "new dance" challenge and the constant variety. However, any good permanent activity needs its solid foundations, its basics, its standard figures. If the caller is to be influenced by every new singing call (and there are some 12 or more coming out each month) then what will happen to the "Alabama Jubilees", the "My Pretty Girls", and the "Oh Johnnys" that have not only become traditional but actually deserving of a place in the dancing experience of every newcomer to the hobby? The callers position is one of leadership and the square dance recording companies' main objective is to turn out good useable material. It will be a frightening thing if this great recording industry that so depends on a large, healthy and active square dancing population suddenly realizes that its customers have become discouraged with too great an output of obviously poor composed material. The industries' hope and salvation is that the caller will select with care the new material that he will add to his repertoire.

RECORDS FOR ROUNDS

LOOKING back over the past several years of the round dancing trend we notice that a great percentage of the popular rounds have been composed to popular or semi-popular tunes on other than square dance labels. All too often the record selected by the round dance composer is either out of stock or is a hard-to-get item, and by releasing the dance the composer has created a demand that is all but impossible to fill. It stands to reason that the one desire a composer has in releasing a new round dance to the field is to have it danced and enjoyed by the greatest number of people. Many outstanding efforts have gone by almost completely unnoticed because the record selected was on some obscure label or because the major company had stopped pressing that particular number. Many people have become completely discouraged at the whole round dance picture because of the lack of availability of needed discs.

Today the specialized recording companies are utilizing the services of outstanding musicians, top notch recording facilities and first-class technicians to turn out the type of round dance music that is not only enjoyable but may be available to all.

To those aspiring to contribute their efforts to the round dance picture here is a suggested procedure that might be followed:

- (1) Find some record (any record on any label) that inspires your composing sense.
- (2) Don't attempt to copy every other round dance or just change a few sequences and say "Here is a new pattern," but look for the usable, danceable "something" that makes the figure appealing and makes it flow.

- (3) Don't show your dance except to someone in whom you can have confidence and who may help you clear up some of the "bugs". By all means, don't teach the dance to anyone using the record you have on hand. All too many times, in an eagerness to present a dance at some big festival, the composers have ruined all chances for general acceptance because of the unavailability of suitable records.

- (4) Next, send the carefully-written-out instructions for your dance, together with a copy of the record you used in composing it (a metal "dub" of the record might be safer for shipping) to one of the round dance recording companies.

- (5) Don't get impatient. Sometimes your composition and record will arrive at a busy time and have to stay on the shelf until proper attention can be given it. You will

probably hear back in a couple of weeks. If those who see your composition enjoy it and see commercial possibilities for it, chances are it will take six months before you see your "baby" actually pressed into a record.

And PLEASE—most important—take it easy on the *numbers* of round dances you attempt to create. If you flood the field you are liable to drown any possibilities whatever of your dance being used. One *good*, lasting round dance is worth at least a dozen down-the-drain duds.

Unless you are one of the few specially commissioned people who write round dances for the various recording companies you are not likely to receive monetary return for your efforts. If it's any satisfaction, however, you will know that your round dance will be properly recorded and will be available to all who enjoy round dancing.

A CHANCE TO HELP

FOR those with the time, the desire, the knowledge and the finances there is a real service opportunity in the field of square dancing that could be both profitable and satisfying.

During the past few years a good number of business men and women in various parts of the United States and Canada have gone into the wholesale and retail field of square dance books, records and miscellaneous needs.

One of the biggest problems today in the constantly growing square dance field is a need for specialized distributors and retail stores where the square dancer can, with confidence, get the best that is available in square and round dance records, books, clothing and other material. Often record distributors who handle regular popular and classical lines find it difficult to understand the special needs and peculiarities of the square dancing public. All too often local dealers are unable to provide certain records until a month or two after they have been released and publicized.

The square dance mail order houses have done a marvelous job in providing for those patient souls who will write in for their materials. However, there is a need for at least one adequately stocked supply store in every square dancing community. Some of the larger cities should be able to support several such stores. Square dance callers and round dance leaders are becoming continually conscious of the service that stores of this type can render. In many instances callers' groups and dancers' associations have lent their support and encouragement to stores in their areas who make available the stocks and materials that will help to vitalize and prolong the activity.

Those interested in either the wholesale distributorship or the local retail or mail order business should write to any of the leading square dance specialty recording firms or directly to Sets in Order for more information.



ON THE COVER

Records, records, records. In the early days of square dancing, typified by the old fashioned phonograph with its cylinders, there wasn't much to choose from for square dance music. Nowadays — well, the pile of records gives you some idea . . .



A TRAINING

COURSE

for the CALLER'S WIFE

Ever in the background, working hard while the rest have fun, the caller's wife finds her job quite time-consuming.

—Photos by Fadler

BESIDES being his public relations agent, his advertising manager, ticket taker, first aid nurse and constant encouragement, the caller's wife is also a sort of liaison between the caller and the dancers to whom he is calling. Unable to get out on the floor himself to check the sound, etc., he depends upon the little woman to be a constant barometer of conditions in various parts of the hall.

Occasionally a lack of uniformity of signals causes some confusion and the wife who uses one signal that means anything and everything is often cause of another frustrated caller turning in his uniform. We feel that just as a referee of a football game has his hand signals

to indicate certain penalties, the caller's wife should have certain recognizable gestures which, when conveyed to friend caller, will add to the general dancing enjoyment of all.

We don't know if any recognized set of signals exists but from what we can observe the following hand motions and facial expressions could tell a caller much. Naturally we're just in fun on some of the shots but we think the idea is a great one.

Our model, Kitty Odle (her hubby Dick actually isn't a caller—he enjoys dancing too much) captures a few of the common expressions, grimaces, and signals oftentimes used by the caller's constant companion—his wife.



Hands cupped over ear:
voice not loud enough
or not distinct.



Fingers in ear: voice too
loud "Get away from that
mike, bub".



Palms up: music louder.
Palms down: music softer.
Watch this one.



Okay signal: music and voice balance just right. "You're going great."



Pocahontas sign: "Where's the melody?" "Stick to simple singing calls."



Yak Yak sign: "The folks want to dance; quit talking, start calling."



"All right, everybody, let's clap and show him he did a nice job!"



"Well now, that was kind of cute. You can say clever things when you try."



"You amaze me! I didn't know you could do it."



"Well if you won't listen to me I certainly can't help you."



"I heard you do better the first night you ever called a square dance."



"Okay, so I couldn't tell you, so don't blame me for your mistakes."

AFTER THEY'VE SEEN PAREE

(DOWN ON THE FARM)

By Fenton "Jonesy" Jones

Record: MacGregor #761 without call; MacGregor #762 with call.

Figure

One and three you'll promenade
Just half around the town
Right and left through right down through the middle
Wheel those gals around
Heads to the right — join your hands
Circle half you do
Dive through — then, pass through
 To the outside couples.
Swing the gal that's facing you
Join your hands, you circle left
Circle that ring
Swing on the corner, swing and you swing
It's all around your corner lady
 Left hand lady.
See-saw 'round your taw
Take your corners — promenade
Go back to Arkansas
Singing: "How you gonna keep 'em down on the farm
 After they've seen Paree".

Break

Do-sa 'round your corners
See-saw your taw
The gents star right
Turn that gal across the hall
Put 'er on your right
Now join your hands, circle left and (Hey)
Whirlaway with a half sashay
Swing that gal that's comin' your way
Gents star left, a left hand star
Go once around you know
Take that gal along with the arm around
Gals roll back — go right and left
 (Original partner — right and left grand)
Around the ring you go
Meet your partner, promenade
Walk on your heel and toe
Singing: "How you gonna keep 'em down on the farm
 After they've seen Paree".

Sequence of Dance:

Figure twice for head couples.
Break.
Figure twice for side couples.

WOMEN on the SQUARE

FANCY UNDERCOVERINGS

EVIDENCE of what an important part of square dancing are fashions and dressmaking were the numbers of women attending the Dressmaking Clinic presided over by Mary Helsel of Sacramento at the last National Convention. With busy sessions going on elsewhere the ladies still left hubbies to their own devices in the squares, the callers' workshops, or maybe stretched on the lawn for a siesta, while they came by the dozens to pick up a few hints about square dance clothes.

Quite a lot of the discussion had to do with undercoverings, and how to do the undercovering best. That it must be done adequately was stressed most emphatically. That it can also be done aesthetically, beautifully and in perfect taste was encouraged.



Take the matador type of pantalets, which come just below the knees and are slit slightly at the sides, but not gathered at the bottom. These should not be too tight but allow easy

movement as well as air circulation for coolness. They can be made in materials and shades to match the color of the dress being worn, care being taken that such material is not too heavy.

These pantalets are especially effective with squaw dresses and the cotton georgette which is often used in the squaw dresses also makes cool and comfy pantalets. Cotton plisse is also good. Pantalets can be decorated with braid to match that on the dresses or with bows to match more fluffy types of outer attire. Try Simplicity Pattern No. 1059 for these undies or Vee Gee, whose "ad" you can find in this issue, can furnish an excellent pattern for them.

Note these ideas, which also came out of the Dressmaking Clinic:

Nylon finish elastic relieves bulkiness in the waistband of your pantalets.



"Baby doll" pajama patterns can be adapted for "sissy britches", the short panties which have elastic or ribbon thru eyelet at the edges. And ladies—analyze the underpinning situation before you decide to expose too much in sissy britches! If in doubt—uh—uh!

Some of the gals make panties of nylon to match their dresses, but line it with cotton jersey. This is recommended only for the cold countries!

Old stand-bys are, of course, the be-ruffled white cotton pantalets with drawn ribbons matching the dresses. Whatever you wear for *your* particular undercoverings, be sure it'll look well when your skirts go whirling high.

STYLE SERIES: GRAND SQUARE

From the Old Lancers American square dancing has derived a figure known as the Grand Square. Used as the central figure in a dance bearing that same name (Capitol DAS-4039 with calls, DAS-4041 music only) and also more recently as a hoedown allemande break.

Allemande left with your corner fair, All get ready for the Grand Square Heads to the center and back to place, Side couples face to face — Go.

In some forms of the Grand Square the side couples start the figures by turning their back on their partner and all walking is done forward with no backing up. In the figure shown here, however, the dancers

HEAD COUPLES



No. 1—Head couples face center of the set ready to walk forward toward their opposite; side couples face their partner ready to walk away. Use short walking steps in all movements.



No. 2—Head couples walk in, face partner, take opposite's hand and back-up to the sides; side couples back up to corners and turn to face opposite. All moves are in four counts.



SIDE COUPLES



ALL COUPLES WORKING



never turn their back on their partner or on any person with whom they are working. This figure, in addition to being simple, is quite spectacular for large groups where squares when lined up in both directions can work with each other and the people in the set take the hands of individuals walking next to them in the adjacent square.

In Omaha, Nebraska, where 2400 dancers meet for their Gala Festival each Spring, the evening of dancing is started with this particular figure with all sets making a perfect mesh across the floor. Shown here is one method of teaching the Grand Square by taking the head couples first, then the side couples and finally having all four couples working simultaneously. Combinations of two or more squares provide variations of this figure.



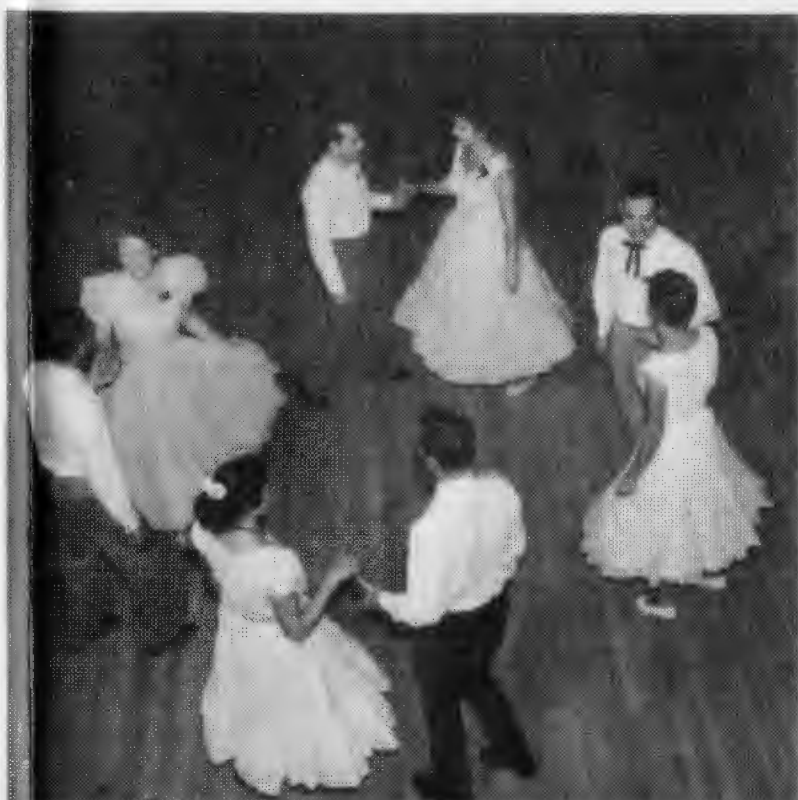
No. 3 Heads walk four steps away from partner then turn to face opposite; sides walk toward opposite, then turn to face center of set. Footing on Grand Square is opposite throughout.



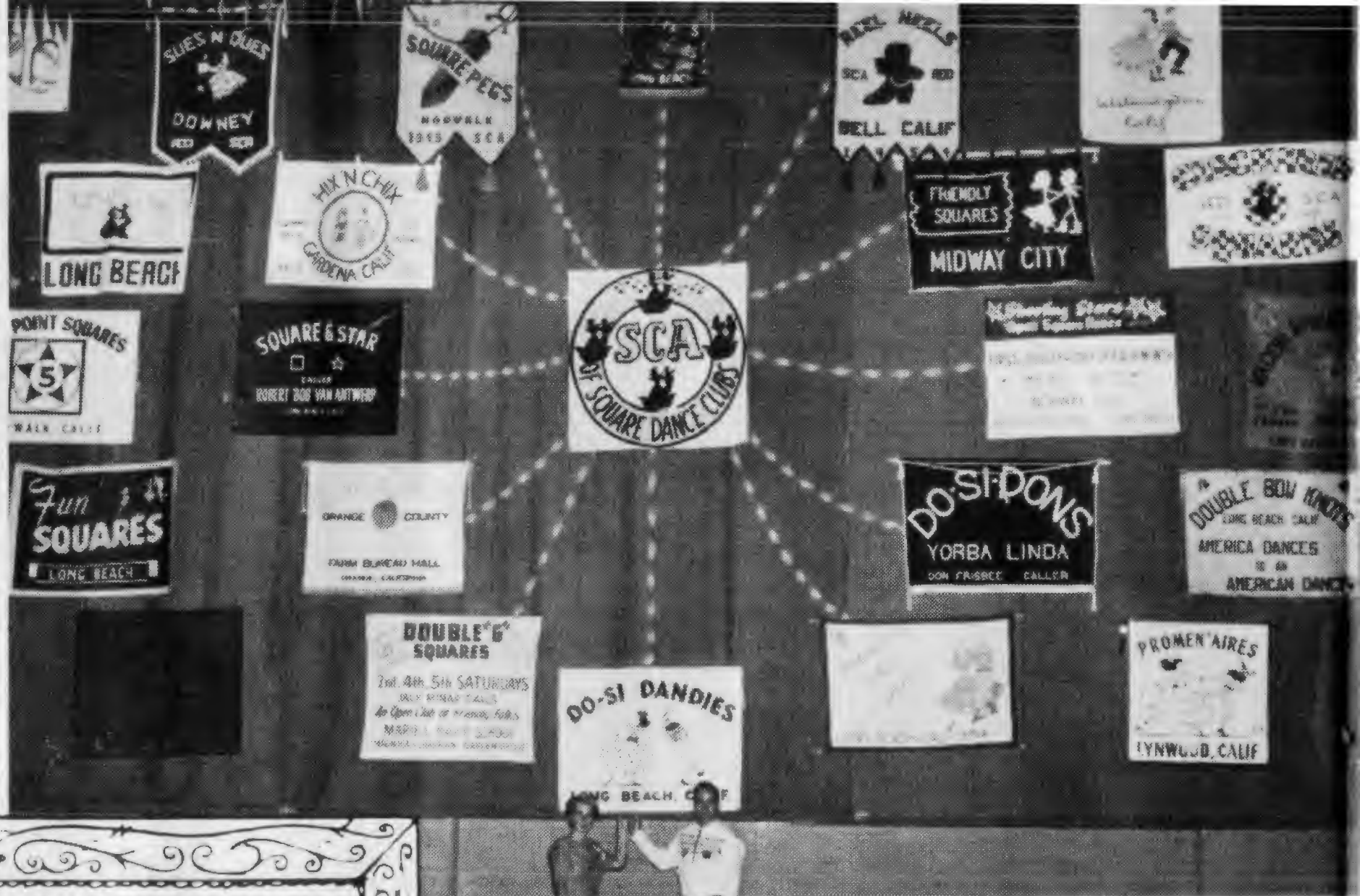
No. 4—Heads face opposite, back away and face partner. Sides walk to center from head position, face opposite taking partner's hand. Walking and turning motions should be smooth.



No. 5 — Heads meet partner at home; sides with partners back up to home. From this point the whole process is reversed. Side in, heads away from partner (figures: 5, 4, 3, 2, 1, end).



South Coast Association of Long Beach, California, shows what can be done to make an attractive display of square dance club banners. This one appeared on the wall of one of the halls at the last National Convention. Holding the Do-Si-Dandies banner at the bottom of the picture are Mae and Bill Tickell, association presidents.



More kiddies dancing. This group is the Jack and Jill Squares of New Orleans, La. They are four to six years old and are taught by Henry and Ethel Passanante for the New Orleans Recreation Dept. Cute, huh?



L. D. Keller of Springfield, Mo., writes that the young folks pictured here are the original Promenaders who have been featured on the Ozark Jubilee television program for the past several seasons. They are a professional group but try to promote good square dancing wherever they travel. Mr. Keller is at center of picture.



SQUARE DANCING IN WIESBADEN GERMANY...

By M/Sgt. Dan Weigle

THE Kuntry Kuzins, Wiesbaden, Germany, has been an active square dance club of American service personnel for just over one year. In this short time, it has developed from a couple of squares into a very active club, dancing each Monday evening, and running from 9 to 11 squares.

It has attempted to aid in German-American relations to the best of its ability and to bring American square dancing to the German people. Members of the 18-30 German-American Club and the Mainz Do-Si-Doers, a group of German square dancers sponsored by the Cultural Office of the American Consulate in Mainz, have been given instructions by the club. An open invitation is extended to all these people to dance with the club on any of our regular dance nights. The German people in these organizations have responded very well and are enjoying every minute.

This spring the Kuntry Kuzins sponsored the European Spring RoundUp. Americans, military and civilians, together with quite a few of the German people attended workshops, square dancing conducted by Cal Golden; and round dancing conducted by Evelyn and Nick Carter. Then everybody enjoyed a week-end of fast and furious dancing.

This summer we turned over our regular dance nights to beginners. All the publicity at our disposal was used to interest the Americans in the Wiesbaden Area to learn square dancing, stressing the fun and inviting those who desired to join our club.

All the members united to help the instructor, Morry Gelman, by coming out and joining in the squares with the beginners, helping them over the rough spots and getting a kick out of doing it. Our hopes were encouraged by the fact that we found 64 new people out of the first two dance nights.

Now the new members are dancing with the old ones, improving with each dance and looked forward to the Fall Round-Up which was held in Ramstein, Germany over the Labor Day Week-End.

We have four active callers here: Morry Gelman, Sam Golden, Tom Reese, and myself, and this allows for lots of calling, as well as lots of dancing for each of the callers.

We hold our weekly dances at the American Service Club, "Eagle Club", and are very fortunate in having a good floor and the co-operation of the club directress, Jean Quaintance.

Thus we enter into our winter season with the club growing, the members rarely missing a dance, and on those cold German winter nights we'll be dancing up our own heat wave.



MUSIC AND SOUND?

by LEE HELSEL

In the September Issue Lee covered several techniques of calling. Here in this installment he talks about music, P. A. systems, records, orchestras and other important implements of the calling trade. — Editor.

1. *Music*: Music is the foundation upon which the dance is built. Music can either make or break a caller. In most cases callers work with records which provide an opportunity to exercise strict control over the music via record selection, though if you are fortunate enough to use live music you should exercise similar control over the music.

(a) Record Selection: This section deals in general with patter records though some comments are applicable to singing calls. Generally speaking a record that gives a strong rhythmic beat is best. This is usually accomplished by a strong bass beat, the use of rhythm guitar, the piano, and in some cases drums. In general, strong melody leads should be avoided in that the caller has a tendency to follow the melody. Most record companies pay strict attention to the needs of callers in regard to keys, bass beat, subdued melody, etc., though this is not always the case. Minor keys should be avoided for it lacks the full pleasing balance that is found in the major registers.

After the above requirements are met, I look for something else in a record. Difficult to describe, it might be termed lift, excitement!, etc. One that really "sends" one. The "makes you want to dance" music.

I also strongly recommend a variety of patter records be used during an evening of dancing to augment the variety of figures, breaks, etc. Using the same patter record all night has

much of the same flavor as calling "Four Gents Star" all evening. Guard against getting in this rut (or grave — pun intended).

(b) Live Music: Live music adds considerably to the square dance picture. However, there is general agreement between those callers who have had experience with both live music and records that there is a strong preference for good records over poor live music. In calling to live music it is important that the caller be familiar with the musicians. "Just any" musicians will not meet the requirements; it is essential that they be familiar with properties of square dance music. It is necessary that they have an appreciation of their place in relationship to the caller. The typical Western band not used to playing with square dance callers sets up a competitive situation that must be avoided. Beginning with February 1955 issue of "Sets in Order" there is an excellent series of articles by Pancho Baird entitled "The Caller and Musicians Can Be Perfect Square Dance Partners." I highly recommend this series of articles.

2. *Sound Equipment*: The sound system plays a very important part in today's square dance picture. Unlike the old time square dance caller, who stood in the middle of the floor and bellowed commands at the top of his voice, the use of good sound equipment enables the present day caller to do many things his predecessor could not do. The use of sound equipment has embellished and enlivened the square dance through the medium of patter, as well as enabled the use of more interesting and difficult figures that would have been impossible in Grandpa's day.

(a) Equipment Selection: Selection of the proper sound equipment is important to the

caller. It should be remembered that equipment should be underworked rather than overtaxed. Pushing amplifiers to their maximum tends to distort both music and voice and loss of quality results. For general use a 25-watt public address system is adequate for dances up to 25 or 30 squares. However, special adaptations of 25-watt equipment have been used to successfully cover halls dancing 60 to 65 squares. Reliability is the keynote of equipment selection. Two 12-inch speakers are about the minimum a caller can get by with. The use of a monitor is preferred by many, and both music only, and voice plus music monitors are successfully used by many callers. The variable speed turntable is a must. The microphone should be matched to the PA system in order that proper balance be maintained. The microphone that produces "bass" qualities should be avoided, inasmuch as they produce an effect in which the voice blends too closely with the music. The exception is the high pitched or thin voice. The microphone must provide the quality necessary for the voice to "cut through" the strong bass rhythms of the music and be substantially different from the quality of the

music to provide for maximum understanding.

(b) Placement: It should be recognized that hall acoustics play an important part in the placement of PA equipment. It is almost impossible to advance any rule of thumb that will cover all situations. Acoustically the hall should absorb sound and produce very little sound reflection. Sound properties are similar to those of light and will reflect from any hard, flat surface. Treatment of walls and ceiling with acoustical plaster or acoustical tile permit absorption. It should also be noted that the dancers absorb sound as well as the walls and ceiling of the room.

My preference in speaker placement is to use two 12-inch speakers placed in the same end of the room as the caller operates from, and placed so that they will "cross." This is to say one would point each speaker at the far opposite end of the hall.

Next month we present the last in this series by noted caller and instructor, Lee Helsel. The subject will be "Leadership in Square Dancing" and in it he discusses Responsibility, Leadership Elements, Judgment, Practical Elements and Callers' Wives. You won't want to miss it. — Editor.

Saint Louis Synopsis

"MEET Me in St. Louis" is what square dancers are saying to each other all over the land as plans go forward in that city for the 6th National Convention. And here we present the latest from the Convention front:

KEIL AUDITORIUM — This huge building designed and built especially for conventions will provide ample space for general dancing in larger halls, additional smaller halls to be used for workshops, clinics, and round dancing. The Opera House seats 3500 and has a large stage for exhibitions, as well as more rooms for meeting and discussion groups. There is also a very large cafeteria which can successfully serve great numbers of hungry dancers. All this is in one building—and air-conditioned.

REGISTRATION—The familiar song on registrations: \$1.00 per day per person for pre-registration; \$1.25 per day per person at the door. There will be no charge for children under 12.

HOTELS AND RESERVATIONS—St. Louis

has many hotels within 4 to 8 blocks of Keil Auditorium, and most of them are air-conditioned. Other hotels are available farther out. **NO DEPOSIT FOR HOTEL ROOM RESERVATIONS IS REQUIRED IN ADVANCE.**

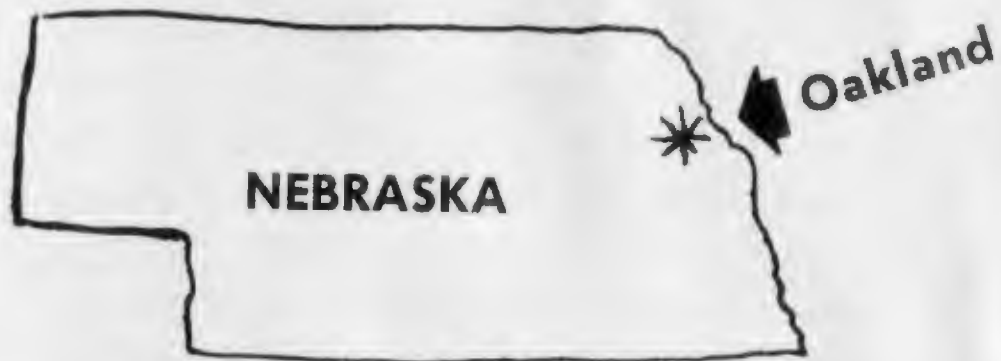
Requests for rooms should be sent in with advance registrations and room assignments will be handled on a first-come, first-served basis, with every effort made to fulfill delegates' first choices.

To help accomplish this, early registrations are encouraged. Forms for registration and hotel reservations have been mailed out in large quantities. If you have not received yours or wish additional copies for your friends, just send a post card to Al Woker, 47 S. Floridale Ct., St. Louis 21, Mo.

EXHIBITIONS—All of these will be held in the Opera House so as not to take up time or space that can be used for general dancing.

INFORMATION—Additional information on the Convention can be obtained from General Chairman Art Lowell, 8 Bon Price Lane, St. Louis 24, Mo.

OAKLAND, NEBRASKA, SWINGS IN...



By Dal Alderman

OAKLAND is a Swedish and Danish community of some 1500 people in northeastern Nebraska and prior to the fall of 1955, the town did not care for dancing in any form. Ballroom dances were not popular and the attempts of various callers to conduct square dances failed miserably.

Not knowing the above feeling, an Omaha caller decided to start a square dance class in Oakland, a small ad was inserted in a local newspaper and the editor, with his fingers crossed, ran a two-column item at the bottom of Page One on square dancing.

That first night—a free one—some 15 or 16 couples wandered into the auditorium large enough to hold 20 sets. They were treated to 3 hours of basic instruction and “take-a-peek” dances, then told the sad news that there would be no classes possible unless at least 50 couples could be enrolled.

The next day several of the men, led by Nels Andersen and Jack Cooper, patrolled the business district, threatening, begging, pleading with everyone they met to come to the class

the following week. That second week 33 couples showed up and the program of the first night was repeated, including the news that there must be at least 50 couples. The men continued their leg work; the ladies kept the telephones buzzing.

The third week the auditorium was packed with over 70 couples and the fun started in earnest. That was in October, 1955. After 18 classes filled with fun and hard work, graduation came and the Square Oaks club was born. By now it was spring and the hot Nebraska nights were in the near future, making indoor dancing impossible.

Club officers got together and decided the only answer was a concrete slab in the park. A check of city funds revealed \$800.00 that had been collected for a city tennis court never built. The Square Oaks went collecting and gathered donations of over \$900.00 more. The city officials co-operated by providing the site for the slab, a bull-dozer was loaned for free, and again the Square Oaks went to work, this time furnishing manual labor. In the group were bankers, doctors, merchants and farmers. The ladies furnished eats to keep the men going. The result: a 55' by 120' dancing area, lighted, fenced and with permanent bench seats, plus a redecorated bandstand for the callers. On Dedication Night the floor was filled with dancers from 14 communities moving to the calling of 11 callers. The Square Oaks now number a 71-couple membership.

ST. LOUIS COME-ON

Among the “gimmicks” the St. Louis gang used in San Diego for promoting the '57 Convention was the traditional “race” between the Natchez and the Robert E. Lee, two river-boats which in the early days were great rivals. “Piloting” the replicas of these famous boats were St. Louis' beloved Mom and Pop Allison, two wonderful folks with unlimited enthusiasm for their favorite hobby. At various times, dance activity would be suspended while Mom and Pop would stage the race all over again.





BRUCE STOTTS
Fresno, California

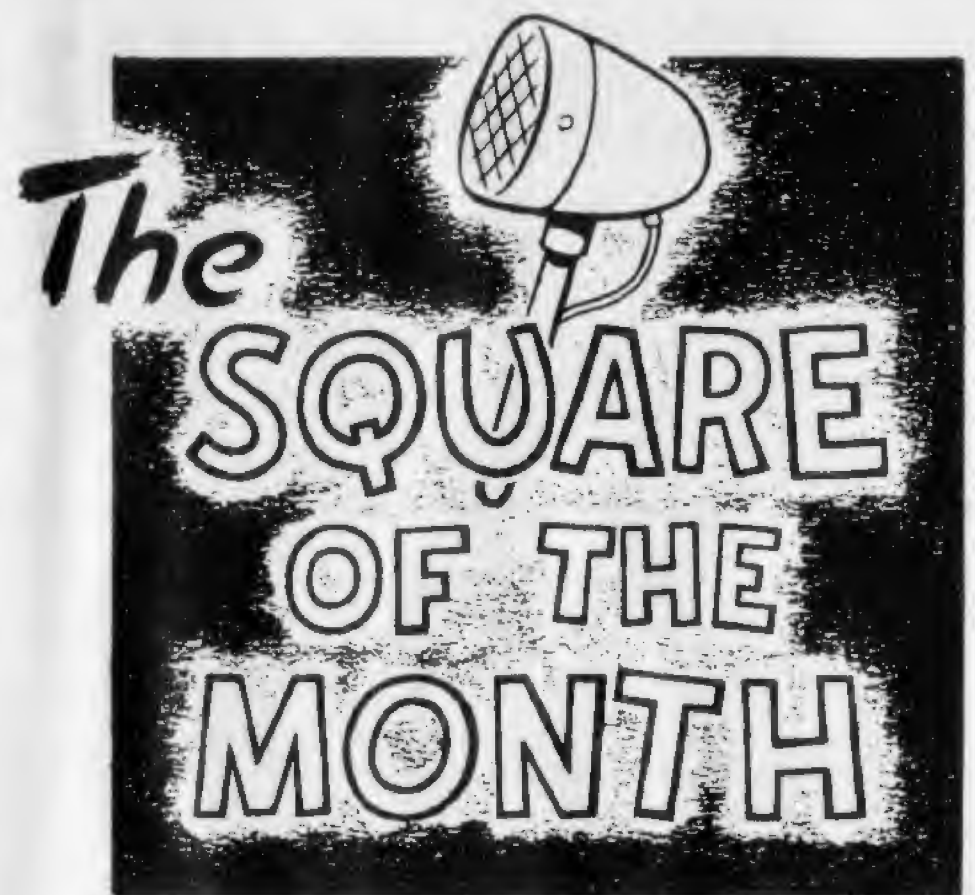
K. O.

By Ken Oburn, as Called by Bruce Stotts

First and third bow and swing
Up to middle and back to ring
Forward again and opposite swing
Face the sides and circle four
One full turn and then no more.
A right and left thru on the side of the town
A right and left back and turn 'er around.
Same old four form a little ring
A little four-couple hash works well here.
Head gents break and form two lines
Forward and back, you're doing fine
Now opposite right and box the gnat
To an eight-hand right hand star like that
Slide right in and turn your star,
You turn it around in the middle of the land
The gals reach back with your left hand
It's allemande left, a right and left grand.

Head gents have original right hand lady; side gents have original corner lady.

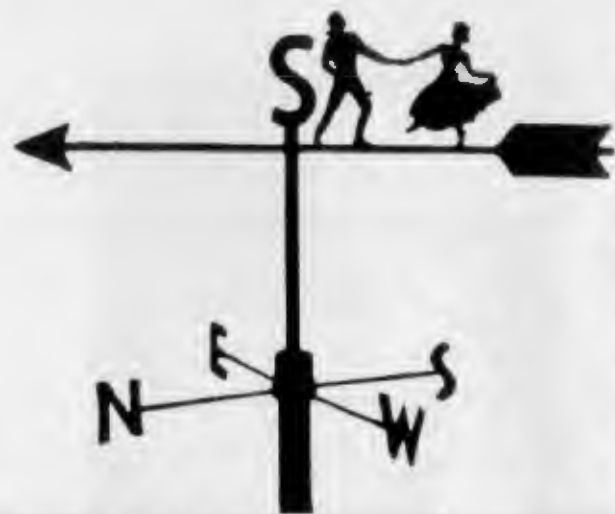
Now promenade and don't slow down
Head two couples wheel around
Right and left thru with the couple you found
Now chain the lady with the couple you've met
Turn 'em, boys, you're not thru yet
Four ladies chain a grand chain four
Turn 'em, boys, and don't get sore
Heads face to the middle and trail on thru
Allemande left, etc.



BRUCE STOTTS, an amiable as well as able promoter of square dancing in the Fresno area, didn't really start at it there. He was working for a newspaper in Bakersfield, California, when a fellow worker named Herb Berry was president of a local square dance club. Berry talked so much about square dancing that Bruce and his petite, pretty Beverly decided to give it a try. They attended one of Louis' Leon's groups but after a few lessons were unable to continue because of Beverly's health. Bruce couldn't leave it at that, however, and tried calling as a chance for square dance expression. With the patience of a few dancers and the Stotts' neighbors, he got his practice in his garage.

Later Bruce became regular caller for the Wagon Wheelers, to whom he feels he owes a great deal for putting up with an "apprentice" caller. Next came teaching for both Bruce and Beverly and soon they had classes in Bakersfield, Arvin, and Delano, nearby towns.

In 1952 the Stotts' moved to Fresno, where they knew no one at first, but as in so many cases, square dancing proved the opening wedge to many friendships. Pretty soon the Stotts' were going 14 nights a month. Bruce now calls for several clubs, is always on hand to help an aspiring caller get started, and is much in evidence at area festivals. He and Beverly are responsible for real pioneer work in the area which is now jumping with square dance enthusiasm. He believes every caller owes it to square dancing to teach at least one beginners' class a year, so helping his hobby.



ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

New Jersey

The Jolly Promenaders' Annual Fall Dance on October 27 will feature Dick Forscher from Connecticut. It will be held in Slackwood School Auditorium, Trenton, and dancers are looking forward to a big evening of "western" style calling.

The Garden State Squares of Oakhurst were born last May. Their officers are Kenneth Kroog, Chester Paff, Margaret Lyle, and Madonna Haitsma. Caller for the group is Bob Fellman of the Monmouth Squares, which club really started the new one off with a series of beginners' lessons.

In August the Red Bank Recreation Dept. Square Dance drew 400 square dancers and 600 spectators. Calling was by the Monmouth County Callers' Club members; Dick Charlins, Carl Faelton, Hart Webber, Geo. Krassner, Stanley McIntosh, and Bob Fellman.

Colorado

Big doings in Colorado with the formation of a Colorado State Square Dance Federation. Officers are: Dean Serena, Pueblo, Prez; Ray Boyd, Montrose, First Veep; John Cain, Akron, Second Veep; Bill Grover, Colorado Springs, Secretary; and Fred Ewald, Golden, Treasurer (appropriately enough!). The first Federation dance was at Salida on September 29 with a meeting to follow on Sunday, September 30. Marvin Danhauer and his group hosted this affair. At the Sunday meeting it was planned to select a site for the 1957 Colorado Federation Festival. This was formerly the Rocky Mountain Empire Festival held in Denver. Coloradoans' hats are off to Art and Hermina Slack, who, with their committees did such a fine job on the 1956 Festival. This group was responsible for the starting of the state group. Along with Wayne Hall, Ruth and Rae Hope and many other leaders in the area, Colorado looks ahead to a wonderful dancing future with plans being made to bid at St. Louis for the 1959 National Convention.

Missouri

Summer dances each Saturday night were held at the Blue Springs Park in Blue Springs since the first of June and continued until October 1. Jim Faulkenberry called to music by the Blue Ridge Boys. Every 4th Saturday a guest caller appeared and among them were Jim Brower of Texarkana and Les Gotcher of California. Since square dancing started in Blue Springs just over a year ago, the folks are gratified at their record of over 10,000 dancers having danced there during the summer.

Texas

The Permian Basin Oil Show, headquartered in Odessa, will sponsor two days and three nights of square and round dancing October 18 thru 20. Dances will be hosted by the Permian Basin Square Dancers' Assn. Pancho Baird and his Git-Fiddlers from Santa Fe, N. M., will be on hand to supply exciting music and Butch Nelson, the "Clown Prince of Square Dancing" will lend his exuberance to the calling. Ably assisting Butch will be local caller and instructor, Al Brownlee. Locale will be the West Side County Auditorium.

Square dancers in the Rio Grande Valley have been so enthusiastic they have held 3 extra summer dances sponsored by the Valley Square Dance Assn. The fourth one was held outdoors in Mercedes on September 8, with music furnished by the Rhythmairs of Corpus Christi. To earn some fattenin' for the Treasury, the association is running a King and Queen Contest. Bud Tarver and Marguerite Bannworth of Shary Squares in Sharyland; and Leland and Harriett Anderson of Belles and Beaux, McAllen, will be running a close race. Final selection of the King and Queen of popularity will be held in Fort Brown Auditorium in Brownsville on Nov. 3. There are 10 active clubs in the Rio Grande Valley, and 325 members in the association. Out-of-town visitors are welcome any time and for information can write Paul Pless, 1724 W. Adams, Brownsville.

Alabama

Dudes 'n' Dolls Club hosted the Birmingham Square Dance Assn. opening dance on Sept. 18 at the YWCA Gym . . . New clubs in the Birmingham area are the Allemande Club of Bessemer, East End Allemande Club (copy-cats!), The Haylofters. Callers and teachers are, respectively, Bo Seay, Bob McLaughlin, and Bill Copeland.

Idaho

Square dancers were invited last summer to dance with Doug and Julie Hyslop in the old ghost mining town of Silver City. Invitations included a dance on Saturday evening and, for those who wished to stay the night, breakfast at the Hyslop cabin on Sunday A.M. Staying all night meant sleeping under the stars in bed rolls, etc., as the hotel has gone the way of all ghosts. Silver City does have one permanent resident, but for the last several years some of the old houses have been purchased for summer homes. Dances are held in the ancient Masonic Hall.

Illinois

Al Brundage from Connecticut, one of America's most popular callers, will appear at Foster Park, Chicago, on November 2 as a prelude to his appearance at the International Dance at the Conrad Hilton Hotel, more information on which will be found on another page of this issue. Al is being sponsored by the Foster Park Square Dance Club, the Marquette Square Dance Club and the Mt. Greenwood Square Dance Club. Tickets may be obtained from Charles Putzler, Foster Park, 83rd St., and Loomis Blvd., Chicago. Committee in charge of the dance: the Jack Messitts, Harold Kosmans, and Lloyd Nielsens.

July 25 was One Big Night in Alton, when Merry Mixers Club celebrated their 2nd anniversary. 21 squares rocked around the floor to the calling of Bob Borman, who was also program co-ordinator, Bob Backer, Tex Cook, Harold Mainor from the staff; and member-callers Dick Hawkins, Joe and Luarine Hayden, Charles Hiles, Bill Stephenson, Les Wiedenkeller, and Frog Ketterlin. The event not only tabbed a birthday for the club, but was a free party that combined housewarming in a done-over hall and an appreciation from the Board to the members who had been so patient among the dust and plaster as the hall was being done over.

Arkansas

The Arkansas Federation of Square Dance Clubs will hold its 7th Annual Fall Round-Up at the Robinson Auditorium in Little Rock on Oct. 20. There will be a P.M. clinic from 2 to 4:30. Following this will be a business meeting to elect officers. The Grrrrrand Marrrch will start at 8 P.M. with music by the Rhythm Outlaws of Dallas, Texas. A topnotch line-up of callers will be featured. For further info, call or write the Federation Veep, Fred Loescher, 2205 S. Elm St., Little Rock.

Delta Twirlers presented a group of fine callers at the Centennial Square Dance Festival on August 18 in Helena. The dance took place at the Catholic Club Auditorium.

Washington

New officers of the Central Puget Sound Council of the Washington Federation are: President, Burt and Marge Glazier; Veep, Merry Wallace; Recording Secretary, Ann Moroni; Corresponding Secretary, Reggie and Frank Jones; Treasurer, Burt and Katherine Lee; Director, Rex and Eleanor Houser; State Repr., Carl and Mel Wagner; Director, Jim Snell. These folks will serve for 1956-57.

Nebraska

Loyd Collier headed up a Square Dance Fun Roundup last summer at the University of Nebraska Student Union Ballroom. Co-sponsors were the Department of Physical Education for Women and the Nebraska Folk and Square Dance Assn. From the latter group Cornelia Putney, Grace Smith, Dave Rockwell, Roland Badberg, and Joseph Vavra served on the committee. Dancers and callers were given the opportunity to learn fundamentals, polish techniques, learn to call, try a tape recording, collect materials, discuss methods, and HAVE FUN. The whole thing was for free, too.

Kentucky

The Circle 'n' Star Club of Louisville will sponsor a Square Dance Excursion on the Avalon Saturday P.M., October 20, for square dancers in the area, their families and friends. The Beautiful Ohio is at its best during this Indian Summer season and dancers within driving distance of Louisville are especially invited. All the Louisville area callers are participating in the program and any one of them may be contacted for information. In charge of the Detail Dept. are the Preslars and Boharts.



This is the Southern California Round Dance Teachers'
choice for the Dance of the Month:
(For General Use by Square Dance Groups)

DREAMING

By Art and Elsa Erwin, Detroit, Mich.

Record: Windsor #7636, "If You Ever Fall In Love Again".

Position: Open dance position, both facing in LOD.

Footwork: Opposite, steps described are for the M.

Measure

1-4 Waltz Away; Waltz Together; Spot Turn Away; Side, Draw, —;

Start L ft, do one waltz step diag fwd and away from partner; start R ft and do one waltz step diag fwd and twd partner; release hands, start L ft and with three steps, L-R-L, make a spot $\frac{3}{4}$ L face turn away from partner (W turns R face) without progressing in LOD, to end facing M's R and W's L hands joined, M facing wall; step to R side in RLOD, on R ft, draw L heel to R ft, hold 1 ct while pivoting $\frac{1}{4}$ L to face in LOD in open position;

5-8 Repeat action of meas 1-4 ending in open dance position facing LOD.

9-12 Waltz Away; Wrap; Bal Fwd, Touch, —; Bal Bwd, Touch, —;

Start L ft, take one waltz step diag fwd and away from partner; as M crosses in front of W in a half circle R face turn with three steps, R-L-R, to end facing RLOD, W makes $\frac{1}{2}$ L face turn with hands still joined, L-R-L, to end with both facing RLOD, M on outside, W on his R side, M's R arm around W's waist holding her L hand crossed over her chest, other hands joined in front; bal fwd in RLOD on L ft, touch R toe beside L ft, hold 1 ct; bal bwd in LOD on R ft, touch L toe beside R ft, hold 1 ct;

13-16 Unwrap; Waltz Fwd; Change Sides; Side, Draw, —;

As M does one waltz step fwd in RLOD, L-R-L, W makes a full R face turn with three steps, R-L-R, ending in open position, M on outside, both facing RLOD; start R and do one fwd waltz step in RLOD; change sides with M making a $\frac{3}{4}$ R face turn across in front of W, L-R-L, to face wall while W makes a $\frac{3}{4}$ L face turn, R-L-R, under joined arms, ending with partners facing, M's R and W's L hands joined; step to R side in RLOD on R ft, draw L heel to R ft, hold 1 ct while pivoting $\frac{1}{4}$ L to face LOD in open position;

17-24 Repeat action of meas 9-16 except to end in closed position, M facing wall;

25-32 Bal Bwd, —, —; Waltz (R face); Waltz; Waltz; Waltz; Waltz; Twirl;

Bal bwd on L ft, hold two cts; start fwd on R ft twd wall, toeing out and take six R face turning waltz steps making three complete turns; then W twirls under joined fwd hands as M walks alongside, ending in open dance position, facing LOD, ready to repeat the dance.

Perform dance for total of three times ending with partners acknowledging.



THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

OCTOBER, 1956

FRUSTRATION

By Chet Held, Portland, Ore.

1st and 3rd finish your swing, lead right out to the right of the ring
Circle 4 you're doing fine, head gents break and form a line
Pass thru, face your own, do a R & L thru
Circle 4 on the edge of the floor, head gents break for a line of 4
8 pass thru across the track, you turn around and pass right back
Join hands and the ends turn in to the middle and pass thru
Then pass thru with the outside two, now face your own for a R and L thru
Finish it off with a 1/2 sashay and circle L in the same old way
Bust it up with a do-si-do, on your heel and on your toe
It's been a long long time since we do-si-doed
Same 4 circle 4, head gents break and add 4 more
Circle 8 around the land then its on your corner with the old left hand
And here we go in a R and L Grand.

RAY'S ARCH AND CROSS-TRAIL

By Ray Andersen, Cranston, R. I.

First and third do a half sashay
Up to the middle and back that way
Lead to the right and circle four
The ladies break to four in line
Forward eight and back with you
Pass thru — and turn alone
Join hands — go forward and back
Centers arch — ends turn in
And cross-trail to a line of four
Gents in center of each line form an arch — girls come forward, go under arch and cross-trail to opposite ends of same lines — call criss-cross instead of cross-trail if you prefer.

Go forward and back

Right hand high, left hand low
Spin the gals and let 'em go
The gents go forward — and back
Pass thru — and cross trail around just one
Into the middle to a right hand star
To your partners all for a dos-pas-o

Original partner — half way around set.

Partner left — corner by the right

Partner left — turn them around and promenade

Keep on promenading — 1 and 3 are out of position.

One and three wheel around

Pass thru and cross trail to a left allemande

Partner right — go right and left grand.

Original partner.

Repeat for sides — use any Introduction and Ending.

BREAK

By Stub Davis, Waurika, Okla.

Side two ladies chain across
Head two ladies chain to the right
First and third, lead to the right
Circle four you're doing fine
Head gents break and form two lines
Forward eight and back you roam
Now cross trail through and swing your own
Swing her boys go 'round and 'round
And put her on the right when you come down
Walk around your left hand lady
See-saw 'round your pretty baby
Sides cross trail to a left allemande
Partners right, right and left grand.

SWITCHING STARS

By "Doc" Louthan, East Los Angeles, Calif.

One and three do a half-sashay
Go up to the middle and back that way
It's forward again and pass thru
Turn alone and swing your corner
Once around now don't step on 'er
Allemande left to an allemande thar
Go right and left and form a star
Back up boys but not too far
Now throw in the clutch and don't be late
Gents step out behind your date
With a left hand up you star all eight
First lady lead to a right hand star
Everyone follow it's not too far
You star by the right and step it light
A right hand star in the middle of the night
Girls turn back—pass one man
An allemande left—go right and left grand
Begin R and L Grand with partner.
(Note: May be used as figure or break. Partner change easily worked by change in last two lines.)

FRACTURED EIGHT

By "Doc" Heimbach, Blue Island, Ill.

One and three balance and swing
Forward up and back to the ring
Split your corners on the side of the land
And four in line out there you stand
Now forward eight and back you go
Break in the middle—turn out you know
Forward and back—watch 'em smile
Turn to the left go single file
Make a wheel and spin it awhile
You're going wrong—so back with the right
For a right hand wheel, don't take all nite
Gents left hand back to the gal you know
Pull her thru for a do-pas-o
New partner left and the corner right
Partner left with the arm around
And promenade all around the town.
Repeat with: Sides—Sides—Heads.

HEAVENLY NIGHT

By Willie and Vonnie Stotler, Inglewood, Calif.

Record: "What a Heavenly Night"—RCA Victor 20-6469 (Dinah Shore).

Position: Butterfly, M's back to COH.

Footwork: Opposite throughout. Steps described are for the M. Start M's L.

Measures INTRODUCTION

1-2 Wait

3-4 Roll Away, 2, 3, Touch; Roll Back, 2, 3, Touch;

Partners make a full turn roll-away (M to L, W to R) from each other (LRL-tch R); Roll back (M turns to R, W to L) (RLR-tch L).

DANCE

1-4 Side, Behind, Side, Touch; Side, Behind, Side, Touch; Twirl, 2, 3, Touch; Reverse Twirl, 2, 3, Touch;

Starting on L in butterfly pos with leading hands joined, do a 3-step grapevine and touch along LOD; repeat along RLOD, starting M's R; then, while M repeats same action as in meas 1 and 2, W twirls R-face under leading arms (W: RLR-tch L); then W twirls L-face (LRL-tch R). End in closed dance pos, M facing LOD.

5-8 Walk, —, 2, —; Fwd, Close, Back, —; Back-up, —, 2, —; Back, Close, Fwd, —;

Progress 2 slow steps fwd in LOD, L-R; step fwd L, close R to L, step back on L, and hold 1 ct; back up 2 slow steps in RLOD, R-L; step back R, close L to R, step fwd R, and hold 1 ct.

9-12 Side, Close, Cross, —; Side, Close, Cross, —; Twirl, 2, 3, Touch; Reverse Twirl, 2, 3, Touch;

Step to L side twd COH on L, close R to L, cross L in front and to R side of R (W crosses in back); repeat twd R side, starting M's R; while M, starting L, does a 3-step grapevine and touch twd COH, W twirls R-face under M's L and W's R arms; while M, starting R, does the grapevine and touch twd wall, W twirls L-face. End in banjo pos, M facing LOD.

13-16 Banjo Around, 2, 3, Brush; Around, 2, 3, Brush; Walk Fwd, —, 2, —; "Cut", 2, 3, 4;

In banjo pos, make 1 CW turn in 2 meas (LRL-brush R; RLR-brush L); assume semi-closed pos, facing LOD, and walk fwd 2 slow steps L-R; then "cut": step L in front of R, slide R slightly back twd RLOD (taking wt on R); draw L back replacing R (wt on L), slide R back again (wt on R).

17-18 Walk Fwd, —, 2, —; "Cut", 2, 3, 4;

Starting M's L, repeat meas 15 and 16.

19-22 Walk Fwd, —, 2, —; Fwd, Close, Back, —; Backup, —, 2, —; Back, Close, Fwd, —;

In semi-closed pos, progressing in LOD, repeat action of meas 5-8.

23-24 Two-Step, "Lift"; Two-Step, —;

Starting M's L and progressing in LOD, do one two-step and a "lift" or "skip" (slight hop on the 4th ct); then, while M does one more two-step in LOD, W turns

to face partner with 3 steps L-R-L. End in closed pos, M facing LOD.

25-32 Side, Close, Cross, —; Side, Close, Cross, —; Twirl, 2, 3, Touch; Rev Twirl, 2, 3, Tch; Banjo Around, 2, 3, Brush Around, 2, 3, Brush; Walk Fwd, —, 2, —; "Cut", 2, 3, 4;

Repeat meas 9-16. End in butterfly pos, M's back to COH.

BREAK

1-4 Side, Close, Side, Tch; Side, Close, Side, Tch; Roll Away, 2, 3, Tch; Roll Bk, 2, 3, Tch;

Starting M's L, do a swd two-step and touch along LOD; starting M's R, repeat along RLOD; then, both roll away and roll back as in Introduction.

Sequence: Intro, Dance, Break, Dance, Break.

Ending: W twirls R-face under leading hands. Bow and Curtsy.

BREAK

By George Waudby, Tucson, Ariz.

Head ladies chain $\frac{3}{4}$ 'round

Gents promenade a quarter 'round

To the right.

Chain them in like you did before

Gents promenade a quarter more

Side two couples right and left thru

Head two couples follow too

Side ladies chain $\frac{3}{4}$ 'round

Gents promenade a quarter 'round

Chain them in like you did before

Gents promenade a quarter more

Head ladies chain across the track

Then all four ladies chain right back

Head two ladies chain to the right

Turn 'em left like a left allemande

Original corner.

Right to mother, right and left grand.

OPPOSITE SWING

By Paul Pate, Atlanta, Ga.

One and three go forward to the middle and back again

Forward and opposite swing

Face the sides and split the ring, go round just one

Back to the middle and swing the same girl, let's have a little fun

About twice around and that ought to do

Face the middle and circle left with the other two

A full turn and then pass on through

Buckle up four with the couple you meet

Go round and round on the old side street

Now the ladies roll by in a half sashay

Then you circle up four in the same old way

Now the lead gents break with the left and form a line

Go forward and back you're doing fine

Four ladies chain to the opposite man

Send 'em back boys as quick as you can

Catch 'em by the left and do-paso

Corner by the right and around you go

Partner by the left and halfway round

Back with the right and all the way round

Corners all for a left allemande

Right to your partner and right and left grand.

HOT LIPS

By Ben and Roi Highburger, Dallas, Tex.

Record: "Hot Lips", Decca 9-29558 (Grady Martin) or Mercury 5781 (Jan August).

Position: Semi-closed facing LOD.

Footwork: Opposite, with M starting on L. Directions for M.

Introduction: Mercury record: no intro—3 notes of music.

1-4 Step Fwd, Touch; Bwd, Touch; Twirl, 2; 3, 4;

In semi-closed pos step fwd L, touch R; step bwd R, touch L; W makes one R face twirl in 4 steps as M follows in 4 steps. End in semi-closed pos.

DANCE

1-4 Two-Step; Two-Step; Side, Back; Side, Face;

Two fwd two-steps in LOD; M drops R hand from W's waist leaving his L and her R hands joined for a grapevine. Step side on L in LOD, pivoting almost to RLOD, step behind L on R, step side on L turning to face partner, cross R in front of L in LOD and take semi-closed pos again. (This is a plain grapevine with a little more styling.)

5-8 Repeat meas 1-4 ending facing partner on last step of grapevine, M back to COH and W facing M.

9-12 Side, Step/Step; Away, Step/Step; Face, Step/Step; Away, Step/Step;

In ballroom pos, M facing wall, step to side on L in LOD, step R beside L, step L in place; (M takes R hand from W's waist, leaving his L and W's R hands joined). Turning R to face RLOD (W turn L) stepping slightly away from partner on R to COH, step L beside R, step R in place; step on L to face wall and partner, step on R beside L, step L in place; (as you step in to face partner, touch the palms of free hands giving a little push away). Again step on R slightly away from partner, facing RLOD, step on L beside R, step on R in place. (Step ends facing RLOD, M's L and W's R hands joined.) (Rhythm for all of meas 9-12 is slow, quick, quick.)

13-16 Walk, 2; 3, Pivot; Side, Step/Step; Face, Step/Step;

Facing RLOD, inside hands joined, walk fwd 4 steps pivoting on 3rd step to face LOD. (M takes W's L hand in his R) step on L to COH away from partner, step on R beside L, step L in place; step on R to face wall and partner, step on L beside R, step on R in place. (Take ballroom pos at this point for next step.)

17-20 Two-Step Fwd; Two-Step Back; Two-Step Fwd; Two-Step Around;

M two-steps fwd on L, W two-steps back on R; M drops R hand from W's waist but still holds her R hand in his L and both two-step back; (away from each other.) Tamara Step: W places 1 hand be-

hind back so that palm is out and near R hip and two-steps fwd on R, M two-steps fwd on L and as he does so he places his R hand in the L hand of partner with W's R and M's L hands held high. Releasing W's R and M's L hands and keeping other hands joined low, do a two-step turning to M's R and W's L to face partner again.

21-24 Two-Step Fwd; Two-Step Around; Walk, 2; 3, Turn;

Repeat the Tamara Step with M facing COH and W facing M. This time M places his L hand behind his back so that palm is out and near R hip and two-steps fwd on L, W two-steps fwd on R and places her R hand in M's L with other joined hands held high (M's R and W's L); releasing M's R and W's L do a two-step turning to face RLOD (M turns L and W turns R). With inside hands joined walk 4 steps fwd in RLOD, M starting on L and W on R, pivoting in toward partner on 3rd step to face LOD and take Vars. pos.

25-28 Two-Step Fwd; Two-Step Fwd; Walk, 2; 3, 4; (Lady Twirls)

Both do two fwd two-steps (Vars. pos) then M walks fwd 4 steps (L, R, L, R) while W does a free turn in 4 steps (R, L, R, L, turning to her R) back to Vars. pos.

29-32 Repeat meas 25-28 but this time take semi-closed pos on last step to start dance over again. Dance entire dance three times ending with only two walking steps for M and a twirl in two steps for W, and bow to partner on last meas.

BREAK

By Charles Hiles, Overland, Mo.

**Allemande left and listen to me
A right to your honey and turn back three
Left and a right and a left hand swing
The boys back up in a right hand star
Walk along backwards, but not too far
Shoot that star to a wrong way grand
It's right and left go hand over hand
Every other lady with every other hand
Meet your honey box the gnat—to caller's choice.**

STARRY LINE

By Chet Held, Portland, Ore.

**1st and 3rd bow and swing, go down the center
—split the ring,
Lady goes right, gent goes left, pass the gal that
you love best,
Step to the side for 2 right hand stars, 1/2 like
Venus and 1/2 like Mars
Head gents lead that star right to a line, it's fwd
and back you're doing fine
Pass right thru, turn around and star by the right
with the opposite two,
Head gents lead that star right to a line, it's fwd
and back you're doing fine,
Ladies pass thru, turn to the left, it's a single file
and don't be late,
Gents turn around and swing your date.
You take it from here.**

THE HOUR WALTZ

By Ruth and Dud Graham, Castro Valley, Calif.

Record: Sunny Hills, AC111S.

Position: Open, facing LOD.

Footwork: Opposite throughout. Directions for M.

Measures

1-4 Waltz Away; Waltz Together; Step (Back to Back), Touch, —; Step (Face to Face), Touch, —;

Step diag fwd away from partner on L, then R, close L to R; step R diag fwd twds partner, then L, and close R to L; step fwd on L, swing joined arms fwd, pivot back to back, touch R by L, and hold; step fwd in LOD on R, swing joined arms back, pivot face to face, touch L by R, hold; assume closed pos, M's back to COH;

5-8 Bal Fwd; Bal Back (Quarter Turn); Waltz (LF); Waltz;

Bal fwd on L (twd wall), touch R by L, and hold; bal back on R making a 1/4 L-face turn so that M faces LOD, touch L by R, and hold; start fwd on L and do two L-face waltz turns to end in open pos facing LOD;

9-12 Waltz Away; Waltz Together; Step (B/B), Touch, —; Step (F/F), Touch, —;

Repeat meas 1-4;

13-16 Bal Fwd; Bal Back (Quarter Turn); Waltz (LF); Waltz;

Repeat meas 5-8, maneuvering W into banjo pos as you finish last waltz turn, R hips adjacent, M facing LOD.

17-20 Waltz Fwd; 2; Step, Touch, —; Turn, 2, 3;

Two fwd waltzes in LOD; then step fwd on L, touch R by L, and hold; (W steps back on R, touch L by R, and hold); step back RLOD on R and both make an individual R-face 1/2 turn as M steps L by R, and R in place to end in sidecar pos L hips adj. (W steps fwd in RLOD on L, makes 1/2 turn, steps R by L, and L in place).

21-24 Waltz Bwd; 2; Step, Touch, —; (M only) Turn, Touch, —;

Repeat meas 17-18 in sidecar pos with M backing up, step back on L, touch R by L, and hold; step fwd in RLOD on R and M only makes L-face 1/2 turn to face LOD, touch L by R. (W steps fwd on R, touch L by R, hold; step back RLOD on L, touch R by L, hold;) end in semi-closed pos both facing LOD;

25-28 Step, Swing, —; Twinkle, 2, 3; Front, Side, Behind; Side, Touch, —;

Step fwd on L, swing R fwd, hold; step fwd on R, step L by R and start to turn to face partner, step R by L completing turn so both are almost facing RLOD. (Do not drop arm pos); step L in front of R—in RLOD—turn to face partner in loose closed pos, step to R side on R, step L behind R; step to R side again with R, touch L by R, and hold; M's back to COH;

29-32 Bal Bwd; Waltz (RF); Waltz; Twirl;

Bal back on L twd COH, touch R by L,

and hold; start fwd on R and do two R-face waltz turns; as M steps R-L-R slightly in LOD, W makes a R-face twirl—stepping L-R-L under her own R and M's L joined arms to end facing partner and joining free hands to assume butterfly pos for interlude.

INTERLUDE

1-4 Waltz Bal L; Waltz Bal R; Solo Turn, 2, 3; Front, Side, Close:

M's back to COH, step to L side in LOD on L, step R in back of L, step L in place; repeat waltz bal starting R ft in RLOD; drop hands and turn away from partner in 3 steps L-R-L (M turns LF, W turns RF) end facing partner. Join M's R and W's L hands, step R across in front of L (in LOD) step to L side on L, and close R to L. Immediately face LOD in open pos to repeat entire dance.

Sequence: Dance — Interlude — Dance — Interlude — Dance — Tag.

TAG

Repeat Interlude — ending last meas with **Front, Step to Side, Bow and Curtsy.**

HAPPY HOLIDAY

By Jerry Helt, Cincinnati, Ohio

**One and three bow and swing
Lead on out to the right of the ring
Circle four, you're doing fine
Open up and form your lines
Forward and back you roam
Pass thru, turn alone
Forward and back, you'll hear me shout
Pass thru, ladies stand, gents turn about
Balance forward, balance back
Swing by the right to a left allemande
Partner right, right and left grand.**

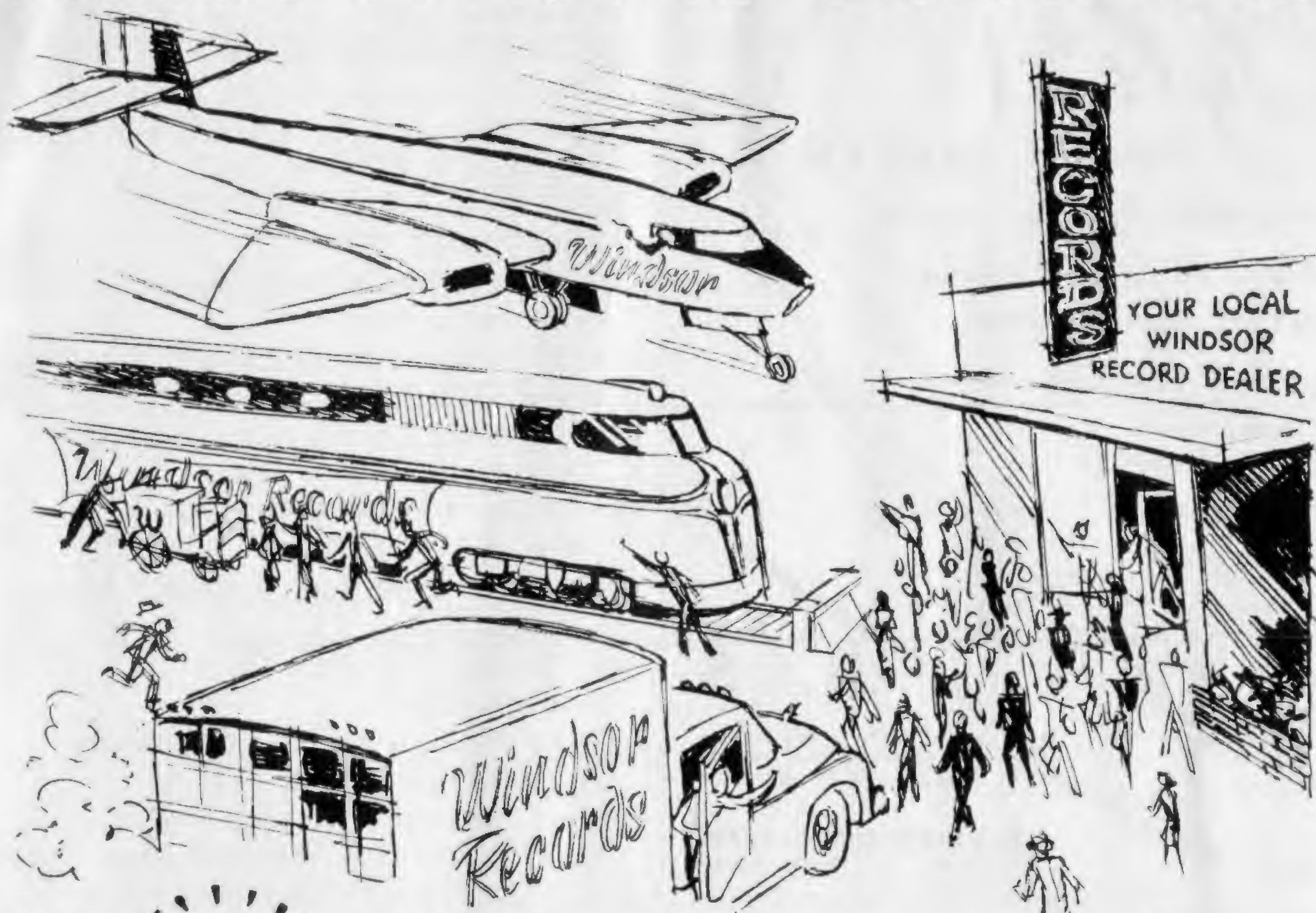
THE BUMPER'S BALANCE

By Art Matthews

**One and three, just you two
Go forward up and back with you
Now pass thru to an eight hand ring
And balance there and hear me sing
Break at the heads and form two lines
Go forward and back you're doing fine
Arch in the middle and the ends turn under
Pass thru and don't blunder
Split the ring go around just one
Pass thru down the middle and have a little fun
Join hands again for an eight hand ring
And balance there now while I sing
Break at the heads and form the lines
Go forward and back and keep in time
Arch in the middle and the ends turn under
Pass thru and don't blunder
Split the ring go around just one
Into the middle with a right hand star
Once around from where you are
Meet your corner with the old left hand
Allemande left and a right and left grand.**

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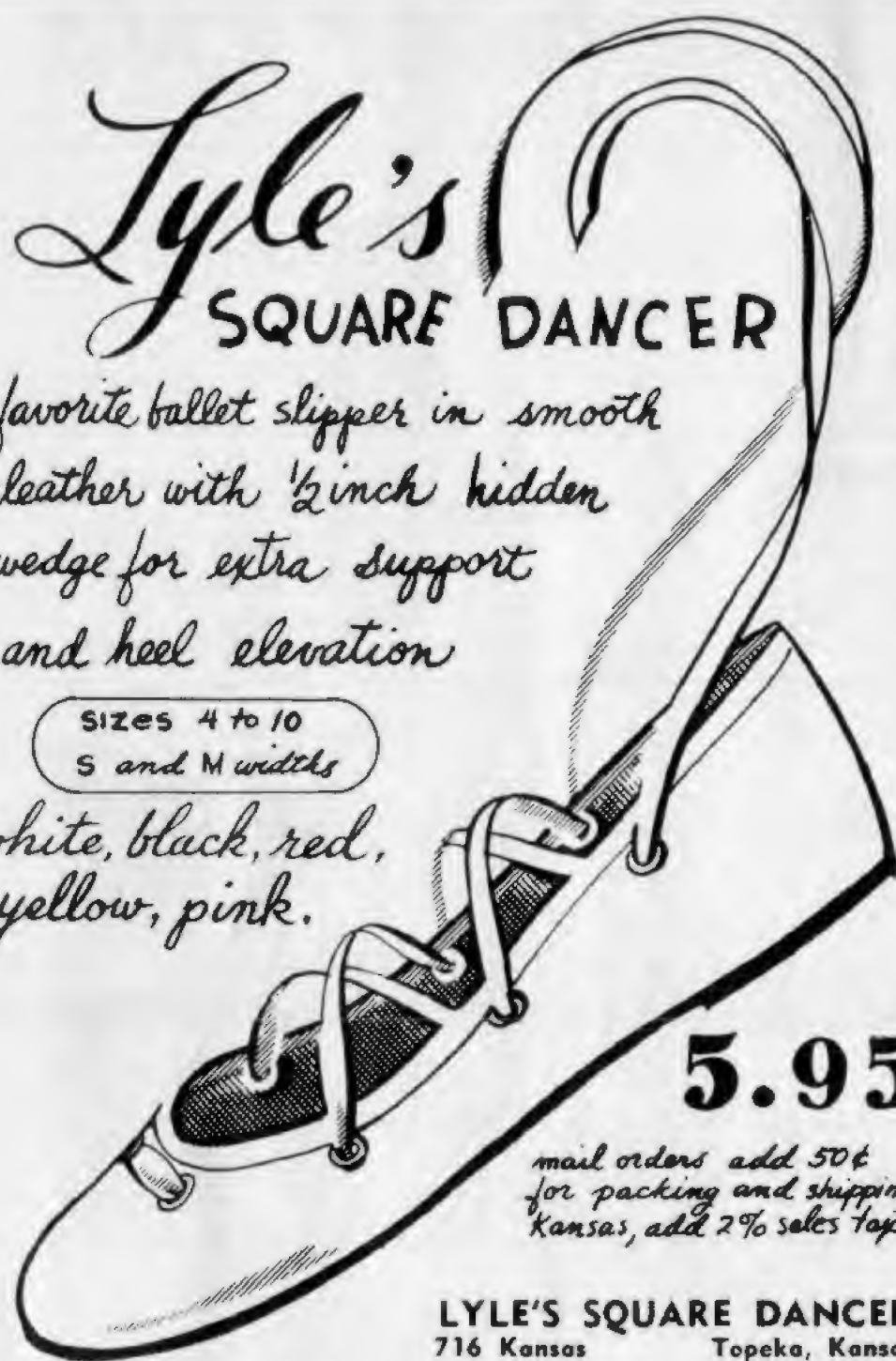
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- Oct. 5-6—Utah State Festival
White City Audit., Ogden, Utah.
- Oct. 6-10th Ann. Delano Harvest Festival
Armory Bldg., Delano, Calif.
- Oct. 7—Southwestern Fall Festival
Rock Springs, Wyo.
- Oct. 7—New YMCA Open House Sq. Dance
Milwaukee, Wisc.
- Oct. 9—Ruffs and Ruffles Anniversary Dance
Sunny Hills, Fullerton, Calif.
- Oct. 10—Do-Si-Do Club Special Dance
A.F.L. Hall, Denver, Colo.
- Oct. 12-13—Atlantic Convention
Mechanics Bldg., Boston, Mass.
- Oct. 13—Southeast Kansas Callers' Festival
Chanute, Kans.
- Oct. 13—Mid-Ohio Valley Festival
Pomeroy, Ohio.
- Oct. 14—Western Assn. Fall Jamboree
Sunny Hills, Fullerton, Calif.
- Oct. 14—Teen-Age Dress-Up Dance
St. Timothy's Hall, Pico Blvd., Los Angeles
- Oct. 18-21—Square Dance Swap Shop
Fontana Village, N.C.
- Oct. 18-20—Permian Basin Assn. Dance.
Odessa, Texas.
- Oct. 20—4th Square "D" Festival
Progressive Men's Club, Shreveport, La.
- Oct. 20-7th Ann. Fall Round-Up
Robinson Audit., Little Rock, Ark.
- Oct. 20—Southeast Okla. Dist. Fest.
McAlester, Okla.
- Oct. 21-3rd Ann. Aebleskiver Dance
Vet. Mem. Hall, Solvang, Calif.
- Oct. 27—Fall Festival
Smith-Cotton Cafeteria, Sedalia, Mo.
- Oct. 27—South Central Okla. Dist. Fest.
Legion Hall, Marlow, Okla.
- Oct. 27—Jolly Promenaders' Fall Dance
Trenton, N. J.
- Oct. 27—Silver Belles and Beaux Ann. Jubilee
Sidney, Nebr.
- Nov. 2-3-4-6th Ann. Fiesta de la Cuadrilla
Balboa Park, San Diego, Calif.
- Nov. 2-3—Wyoming Festival
Laramie, Wyoming
- Nov. 3-10th Ann. Okla. State Festival
Munic. Audit., Oklahoma City, Okla.

(Continued on Page 28)



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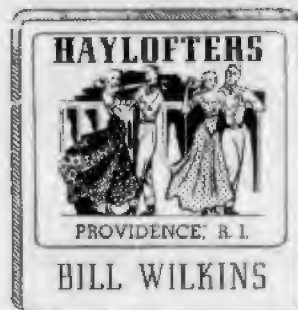
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Nov. 3—King and Queen Dance
Fort Brown Aud., Brownsville, Tex.

Nov. 4—A-Square-D Annual Fall Dance
Palladium, Hollywood, Calif.

Nov. 10—Wagon Wheel 7th Anniversary
Harvest Club, Beaumont, Texas.

Nov. 10—So. Okla. Dist. Festival
City Audit., Ardmore, Okla.

Nov. 10-11—Owens Valley Desert Roundup
Bishop Fairgrounds, Bishop, Calif.

Nov. 17—2nd Annual Frisco Club Harvest Hoe-
down, Natl. Guard Armory, Amory, Miss.

Nov. 17—Gregg Co. Jamboree, Exhibit Bldg.,
Fairgrnds., Longview-Kilgore Hiway, Tex.

Nov. 17—Northwest Okla. Dist. Festival
Kiowa, Kans.

Nov. 17—Southeastern Festival
Atlanta, Ga.

Nov. 24—Fall Jamboree
Coliseum, Houston, Tex.

Are You Ready for 1957 ??

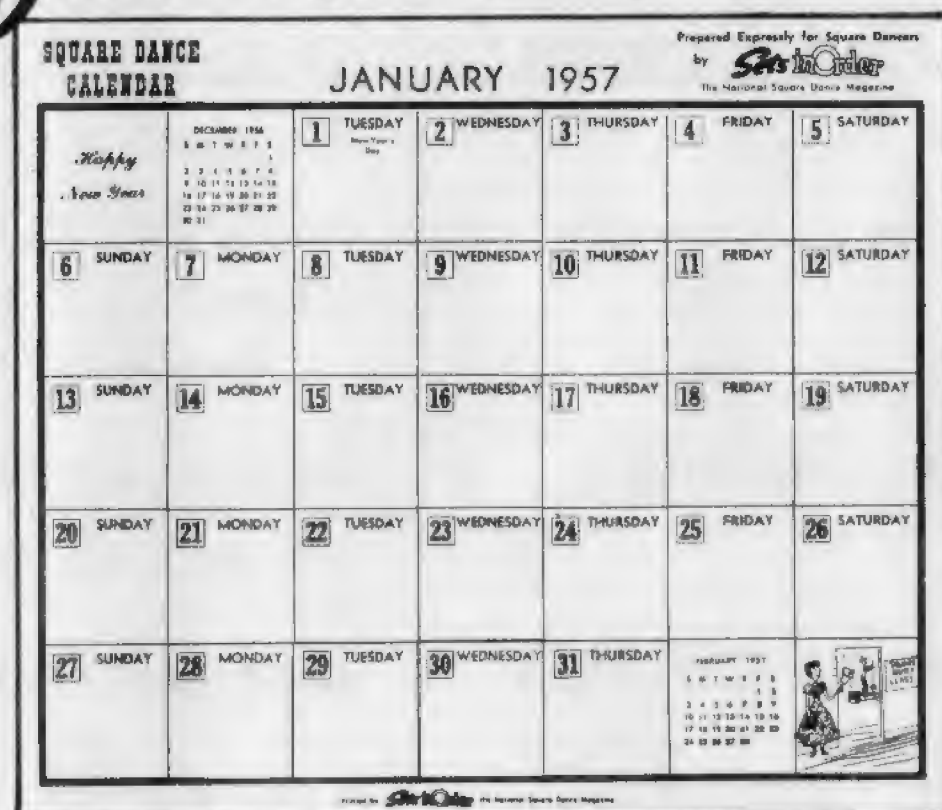
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"Address your letter to: Florida Knotheads, c/o Bill Muench, 3011 San Miguel Ave., Tampa 9, Fla. After the trip your Square should make request to the Florida Knotheads for a badge showing that you are a Knothead . . . A small fee of one dollar per person should be enclosed with request for the badge to cover its cost and the cost of mailing."

"AUTHOR UNKNOWN"

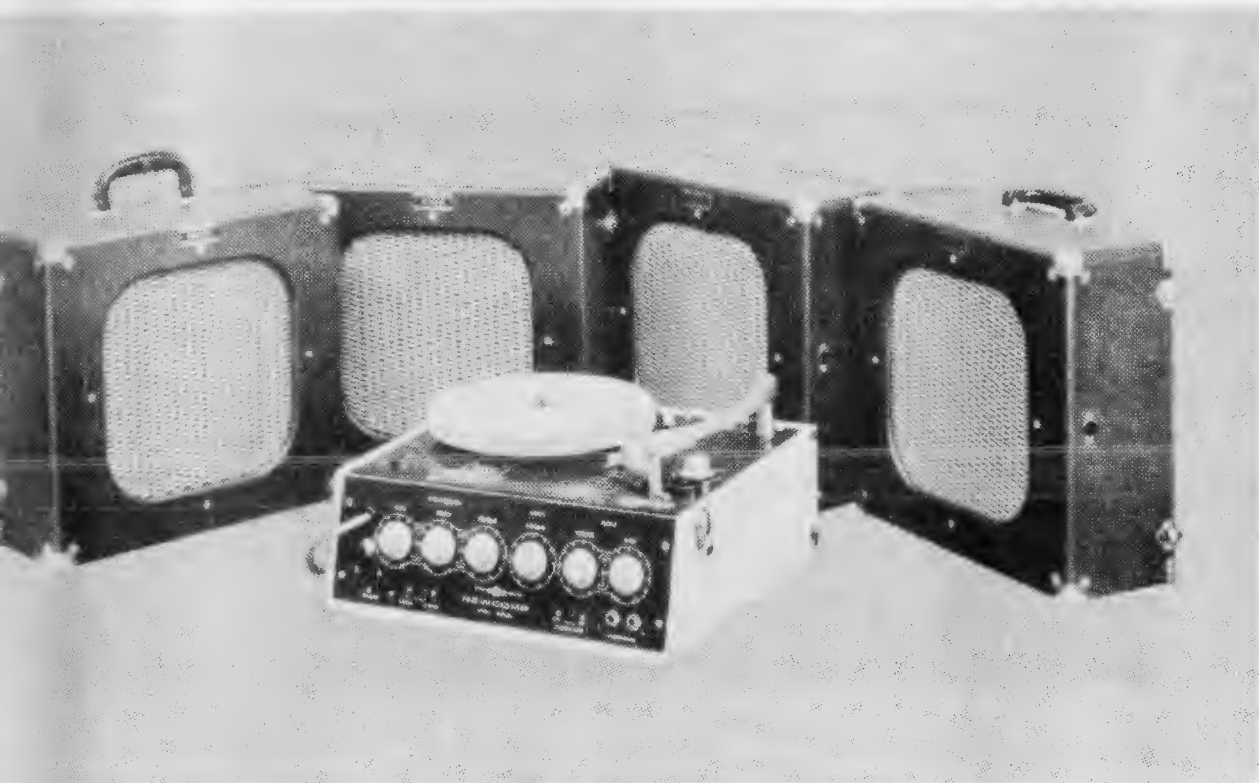
The September issue of Sets in Order carried the dance "Keep It Neat" and listed the author as "Unknown". This dance was written and introduced at the Caller's Swap Shop in Compton, California, by George Perry, author of other very danceable square dances. Our thanks to George for setting us straight.



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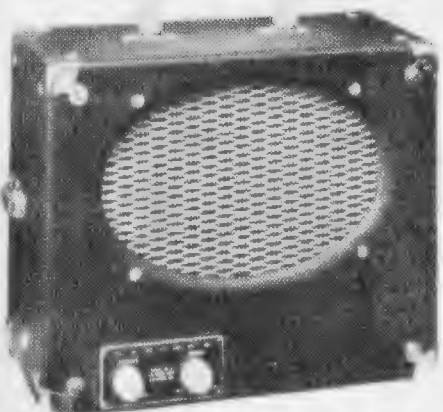
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SQUARE DANCE MELODY

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Are Written by LEE HELSEL**

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Robertson Blvd., Los Angeles 48, California

**"THIS IS YOUR RECORD"
JOHNNY SCHULTZ**



"JOHNNY"

—Photo by Paulee Studios

By Helen Goodall

A Square-dance-busy and most beloved gentleman in Phoenix, Arizona, was the recipient of a signal honor recently when Johnny Schultz' Cowbells and Cowpokes Square Dance Club gave a party for him and based proceedings on the T.V. show, "This Is Your Life." Members handled it in typical "hush" fashion and curiosity was roused in many dancers as to what the party was about, even in Johnny himself, from whom it was all kept secret.

Decorations for this occasion consisted of a huge sign, "This Is Your Record — Johnny Schultz", plus huge facsimiles of records to indicate the ones he has done for Old Timer Record Company. A large overstuffed chair on the platform was Johnny's Seat of Honor.

Between tales of his square dance life, calls he had written and recorded, such as the popular Truck Stop, and Silver Bells, were danced, the callers being those whom he had helped or who had helped him in some way.

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Among the facts of his square dance life which were brought out were that he has been a caller for 7 years and has taught for 5 years. He originated and taught the "HiLo Wheel Chair Squares" of Phoenix, consisting of handicapped folks confined to wheel chairs.

Johnny has taught several groups of children; has on the average of 3 classes a week thruout the year. At one time he was a member of a Square Dance Orchestra. He originated the Cactus Jumpers Workshop at the Western Saddle Club. He originated and recorded, besides the above-mentioned calls, Putty Tat Square, Hometown Square, Sandman, 12th Street Rag, one version of This Ol' House, as well as recording several others not of his own origination.

At the end of the dance Johnny was presented with a huge leather hand-tooled record album with his name on it, plus a first copy of all his records. His wife Dottie received a beautiful squaw dress, western "riders" and shirt.

Johnny Schultz' accomplishments, which inspired this fine occasion, are all the more notable in view of his having lost a leg during his war service in Europe. He has learned to dance with an artificial limb and now owns and operates the Capital Artificial Limbs Co., in order that he may help others to join him in his wonderful square dancing fun.

DIRECTORY PREPARING

The 1957 National Directory of Instruction Groups will soon be in preparation. All groups and classes may obtain free listing by sending in full name, complete address, day and hours of session, admission fees, to Paul Schwartz, Editor, Folk Dance Guide, Box 342, Cooper Sta., New York 3, N. Y.



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ONE COUPLE VIEWS A CONVENTION

Kenn and Virginia Trimble of Parkland, Washington, share with us some of their reactions to a National Convention. They write, in part, "The week-end of all week-ends will be one long remembered by us but never duplicated. We went down with tongue in cheek—the vast crowd overwhelmed us—the thought of meeting up with 'real' dancers—wondering why we ever attempted such a trip. We left with a full heart and fond remembrance . . . The thrill of welcome all we out-of-staters got from you Californiates. As we were leaving that last Sun-

day a couple in the car beside us at a red light asked if we had had a good time and whether or not we would be in the area the coming week-end for they wanted to invite us to their dance . . . Such friendliness.

"I know that you canNOT drink and dance at the same time—but at a convention—people from all over these United States of ours—in a state where there is a bar on every corner and two in the middle of the block we didn't see any evidence of anyone being out of hand or even slightly tipsy. The saying, "Square Dancing is Fun" is surely true . . ."

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AC 101 S—Waiting for the Robert E. Lee
AC 101 SO—Don't Blame It All On Me
AC-109 S—Two Timin' Gal
AC 109 SO—Sweetest Gal In Town

INSTRUMENTAL by Jack Barbour

AC 102 S—Waiting for the Robert E. Lee
AC 102 SO—Don't Blame It All On Me
AC-110 S—Two Timin' Gal
AC 110 SO—Sweetest Gal In Town

PATTER CALLS by Jim York

AC 105 S—Side By Each
AC 105 SO—Flim Flam

AC 107 S—Floor Walker

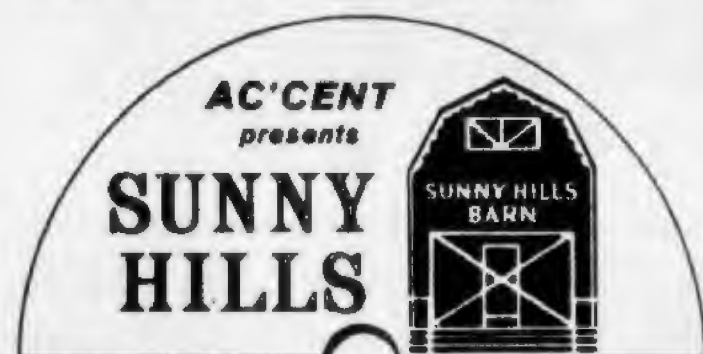
AC 107 SO—Single Whammy

HOEDOWNS by Jack Barbour

AC 106 S—Rocky Mountain Goat
AC 106 SO—Draggin' the Box
AC 108 S—Blue Mountain Rag
AC 108 SO—Roanoke

ROUND DANCES instrumental by Jack Barbour

AC 103 S—Waltz of Love
AC 103 SO—Black and White Rag
AC 104 S—I'm Forever Blowing Bubbles
AC 104 SO—Louise
AC 111 S—The Hour Waltz
AC 111 SO—Happy Polka



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New Square Dance "Store-within-a-Store" Area

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(Singing)	203	Lady Be Good/Comin' Round the Mountain
102	202	Whispering/We've Got Rhythm
101	201	Mine, All Mine/Dance Your Troubles Away



Ed Gilmore

J-Bar-L — JOE LEWIS AND THE RHYTHM OUTLAWS

107	110	Square Dance Polka/Say Good Looking
105		Jelly Bean/Mine, All Mine
	106	Jelly Bean/Outlaw's Hoedown
103	104	Powder Your Face/Two-Faced Line



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Western Square Dance Festival

Nov. 2 Nov. 3



• **UNIVERSITY of WYOMING** •

NEW ORGANIZATION IN AUSTRALIA

Per a letter from B. E. Hinton, its Honorary Secretary, we learn of the new Square Dancers' Society of New South Wales in Australia. Square dancing has been on the down-grade in popularity and this group was formed to bolster it up again. Details of its operation reveal that it will be run by dancers only; officers will be elected each year; each affiliated club shall elect representatives on a proportional basis—one for up to 50 members and an additional one for every additional hundred members.

Each club will pay an annual affiliation fee, based on membership, to the Society.

All the callers in Sydney have endorsed the scheme and have been elected to an Advisory Council. One of the first moves being made by the Society is to obtain advertising. They are ordering "scotchlite" reflective tape with "Square Dancing is Fun" printed on it, for sticking to rear bumpers of cars. They also have in mind obtaining a television program to stimulate square dance interest.

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First and third go forward and back
Forward again and box the gnat
Face your partner do a right and left thru
Turn a new partner and pass thru
Box the gnat with the outside two
Face your partner, right and left thru
Turn a new partner and pass right thru
Face that partner and right and left thru

Inside arch outside under
Circle four and go like thunder
Go one time around and pass thru
Box the gnat with the outside two
Face your partner, right and left thru
Turn a new partner and pass thru
Face that partner, and right and left thru
Inside high, outside low
Box the gnat in the middle you know
Face your partner and right right and left thru
Turn a new partner and cross trail thru
Allemande left, etc.

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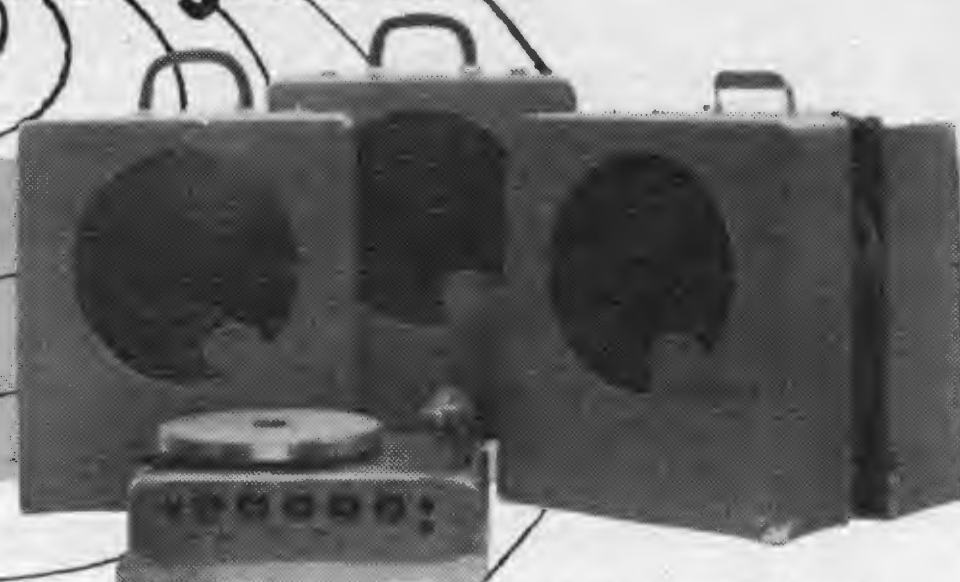
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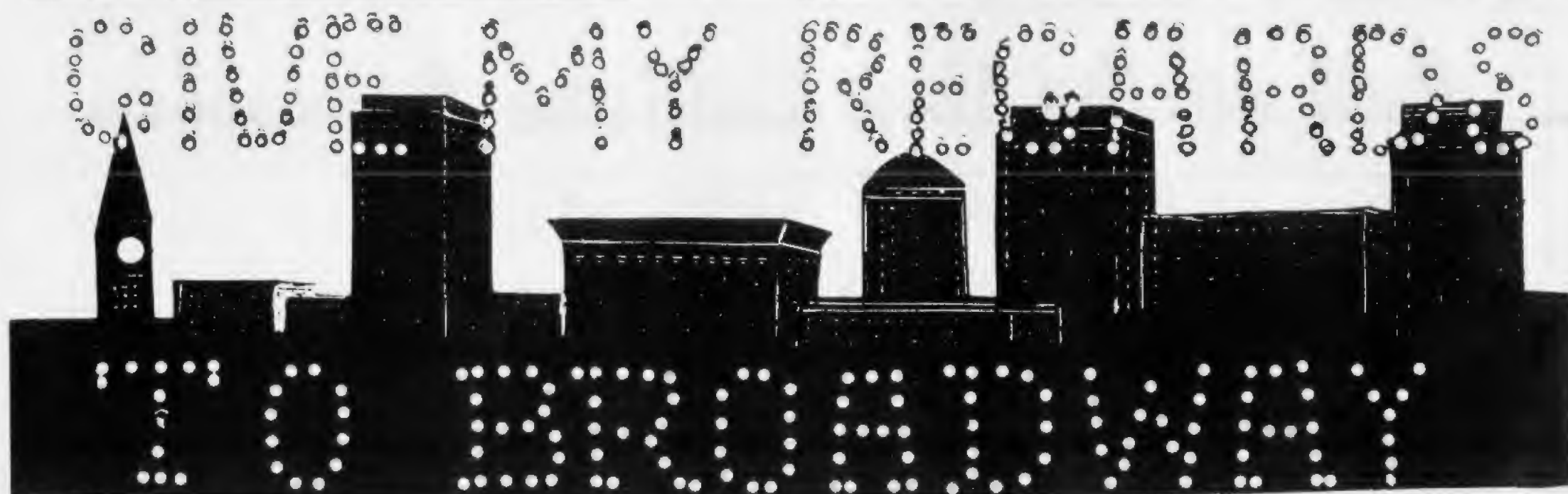
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LET'S DO REMEMBER

By Beryl Wayman, Portland, Ore.

Do you remember there was a time
When the friendly hand clasp down the line
In a right and left grand or a Do-Pas-O
Would fill your heart with an inner glow
And made you feel that your square dance
friends
Were friends indeed and not pretends?
Can you remember?
Do you remember to say hello
And nod and smile as around you go
Or do you dance with a "dead pan" face,

So concerned with "poise and grace"
That you can't even see the great big grin
Coming your way—in the set you're in?
Smile — remember?
Let's remember
It says right here in lesson one
Square dancing is all for fun.
Don't look so bored and far away,
Laugh a bit — come on, be gay.
You'll find you have MORE fun that way.
Won't you remember?



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HD #701—WE'VE GOT A SQUARE DANCE TONIGHT (Glad Rags) Flip call by DR. BILL PRICE
Music by the 3-D Valley Boys

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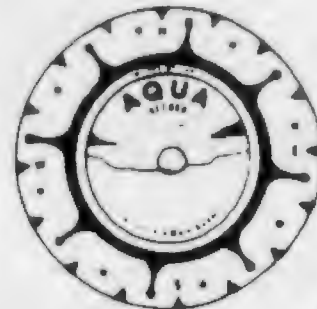
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Music "Evergreen Breakdown" by
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- 102 GOIN' HOME TO JULIE called by Joe Hall
Singing call Key A, Music Cascade Hillbillies
- 103 GAL FROM TENNESSEE called by Joe Hall
Singing call Key C, Music Cascade Hillbillies
- 104 CATCHY BREAKS called by Joe Hall
Music "Cackling Hen" Key A. by
Cascade Hillbillies
- 105 RICOCHET ROMANCE called by Joe Hall
Singing call Key D, Music Cascade Hillbillies
- 106 THAT'S WHERE MY MONEY GOES,
Called by Joe Hall. Singing call Key F,
Music by Cascade Hillbillies
- 107 WHEN THE WORK'S ALL DONE THIS FALL
Singing call Key F, Music by Cascade Hillbillies
Called by Yodeling Joe Kuntz
- 108 ACROSS THE ALLEY FROM THE ALAMO
Singing call Key F, Music by Morrison's
Orchestra, called by Doris Garrett
- 109 WAY BEYOND THE BLUE—Sing call Key A Flat,
Music by Eddie "K", called by Jack Riley
- 110 COUNTRY STYLE — Singing Call Key A,
Music by Eddie "K", called by Joe Hall

SQUARE DANCES WITH CALLS for Dancers

- 501 LET THE SUNSHINE IN/GENTS CROSS OVER
Called by Heber Shoemaker
- 502 DAVY CROCKETT/MEDLEY OF FAVORITES
Called by Bill Rehman
- 503 LONG WAY TO TIPPERARY/DE CAMPTOWN RACES
Called by Joe Kuntz

SQUARE DANCES WITH PATTERN CALLS for Dancers

- 601 HEBER'S HASH/HOT HOEDOWN
Called by Heber Shoemaker

ROUND DANCES

- 201 PONY BOY
TANGO WALTZ
- 202 WALTZ ROMANCE
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- 203 LITTLE SPANISH TWO-STEP
VIENNA DREAMS
- 204 DEARIE
SEATTLE VARSOUVIENNA
- 205 AMERICAN TANGO
AQUA HESITATION WALTZ

HOEDOWN MUSIC for the Callers

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CACKLING HEN, Key of A
Music by Cascade Hillbillies
- 303 CLARK COUNTY RAG, Key of D
JACKSON'S BREAKDOWN, Key of D
Music by Eddie "K"
- 304 MONEY MUSK, Key of A
RUBBER DOLLY, Key of A
Music by Eddie "K"
- 305 VODKA JITTERS, Key of E
OLD DAN TUCKER, Key of C
Music by Eddie "K"
- 306 HELL AGAINST THE BARN DOOR, Key of D
HOQUIAM HOP
Music by Eddie "K"

SQUARE DANCE INSTRUMENTAL for Callers

- 401 LET THE SUNSHINE IN/SALTY DOG RAG
Music by Eddie "K"
- 402 DAVY CROCKETT/MEDLEY OF FAVORITES
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Howard Thornton, with his usual vibrant and visionary enthusiasm, generated a lot of interest among Oklahomans when they met for a banquet in San Diego at the National Convention in riding a special train from Oklahoma to St. Louis for the '57 Convention. Right then and there Howard picked up a sheaf of reservations and they have been coming in thick and fast ever since. Howard had exact fares worked out, from various spots along the way and as a matter of fact, is planning to launch *two* special trains, servicing different

areas. Trainmasters for the Specials will have charge of planning activities in the cars and diners en route. Art Cosgrove will be the West Trainmaster; Hugh Macfarlane the East Trainmaster. Jack Gant will be Texas Host, assisting those folks to join the fun.

The Super Trip includes round-trip fare on the trains, registration fees for all 3 days of the Convention, ticket to huge Southwestern Square Dancers' Banquet, a reservation at the air-conditioned Sheraton-Jefferson Hotel, where 400 rooms have been set aside for the Oklahoma contingent. Cancellation date for advance res-

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Ray Smith,
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ervations is May 1. Anyone making a \$10.00 deposit may cancel with a full refund any time up to that date. Dancers are urged to get reservations in early.

HOW TO GET IT OFF

This is our Second Installment on using water-glass as a "slicker" top for paved dancing surfaces. Last month we gave you the formula and promised we would let you know how to get it off. We learn that the first rain or a good hosing will take off the water-glass.



Bruce Johnson (L.) of Santa Barbara was pleasantly presented recently with a gold-plated "master" of the 250,000th Windsor record sold that bears his calling. Doc Alumbaugh (R.) Windsor Prez, made the presentation.



**HEY! GET YOUR COTTON PICKIN' FEET
TO DANCIN' TO LANK THOMPSON
CALLING A DIFFERENT, SMOOTHER —
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PHOENIX, ARIZONA

MORE ABOUT THE CHICAGO FESTIVAL

November 3 is an important date for square dancers who will be so fortunate as to be near Chicago at that time so that they can attend the 7th International Square Dance at the Conrad Hilton Hotel, steeped in luxury as well as in their favorite hobby. \$1.50 per person buys all this fun in an elegant setting and tickets may be had by writing, Director, Chicago International Square Dance, 425 E. 14th Blvd., Chicago 5, Ill. This address will be headquar-

ters until 5 P.M., November 2. From 5 P.M. to midnight on November 2, the busy committee will be at the Conrad Hilton, where they can be reached by phone at WAbash 2-4400.

Headlining the leader staff at the big affair will be Al Brundage from Connecticut; Rickey Holden from Delaware; Manning Smith and Butch Nelson from Texas; Ed Gilmore from California; and Don Armstrong from Florida. Assisting will be some 30 other national leaders in square dancing.

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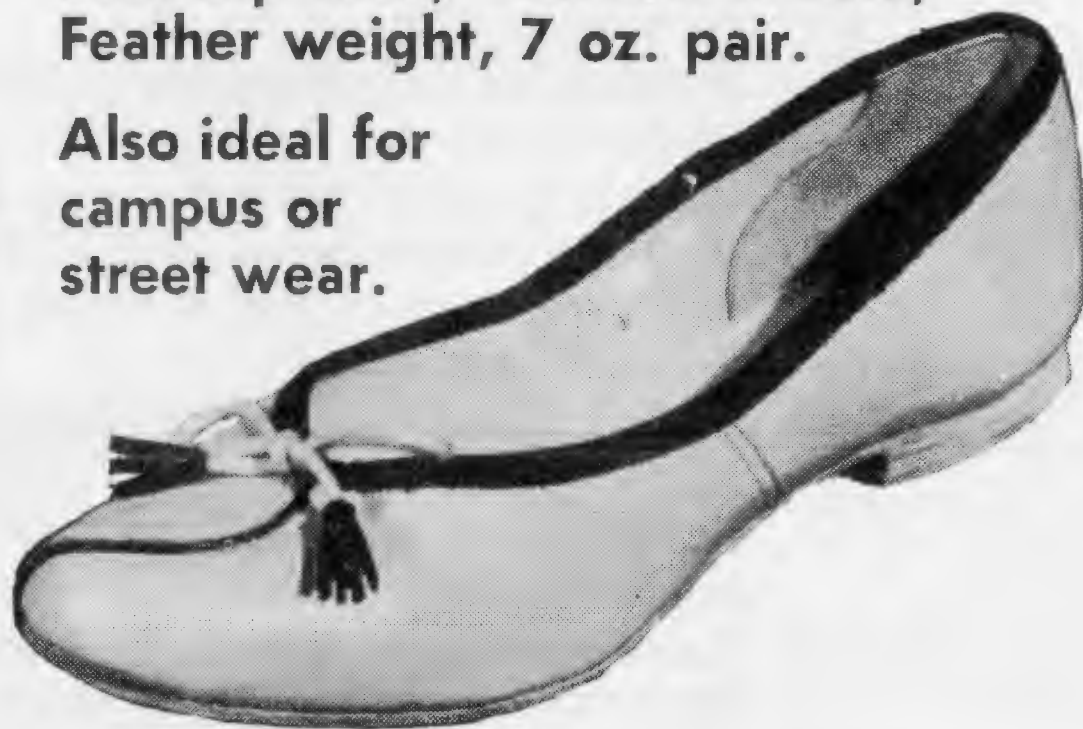
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HAPPY POLKA

By Bert and Julie Passerello, Long Beach, Calif.

Record: Sunny Hills AC 11 SO.

Position: Skater's.

Footwork: Identical throughout (start L ft for both).

Measures:

1-4 Heel, Snap Back, Two-Step; Heel, Snap Back; Two-Step;

Place L heel diag fwd to L bending R knee slightly, snap ball of L ft back and across in front of R; take one two step diag fwd to L; repeat action starting with R.

5-8 Woman In; Two-Step; Man Follow; Two-Step;

Retain hold of L hands, M does 2 two-steps in place as W swings in twd COH in front of M with 2 two-steps to face RLOD, W continues around with 2 more two-steps to face LOD as M follows her in 2 two-steps making a full L face turn to resume skater's position.

9-16 Repeat meas 1-8.

17-20 In, 2 3, Kick; Turn R, 2; 3, Touch;

In skater's pos walk diag fwd into center L, R, L, kick R fwd; release hands, both take solo R face full turn diag bwd to place R, L, R, touch L to R into skater's facing LOD.

21-24 Two-Step L; Two-Step R; Two-Step L; Two-Step R;

Do 4 fwd two-steps going in and out slightly.

25-32 Repeat meas 17-24—but on last two-step W takes $\frac{1}{2}$ R face turn retaining hold of R hands.

33-36 Walk, 2; 3, Swing; Roll Across, 2; 3, Swing;

In R hand star M walks fwd (W bwd) L, R, L, swings R fwd; both roll across full R face turn changing sides (W XIF) joining L hands.

37-40 Two-Step fwd; Two-Step Fwd; Two-Step to Side; Two-Step Fwd;

In L hand star W on M's L side but slightly ahead, M takes 2 two-steps fwd (W bwd) then change sides with one two-step to side (L for both) W XIF of M; rejoin R hands, take one two-step fwd. Note: M is facing LOD—W RLOD through meas 33-40.

41-48 Repeat meas 33-40. But on last two-step W does a $\frac{1}{2}$ R face solo turn into skater's.

Ending: On meas 48 third time through, face partner, join M R and W L hands, step back R, step back L, point R fwd.

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